

BEGINNING THIS ISSUE: REVIEWS BY GERARD JONES

AMAZING HEROES

No. 108

December 15

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**THE QUESTION
•AND•
CAPTAIN ATOM
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THINGS ARE
DIFFERENT...

EXCEPT
ME I'
I'M AS
PERFECT
AS EVER!



SIX BI-MONTHLY ISSUES

starting in December



No. 108 AMAZING HEROES Dec. 1

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OUR COVER: This cover also
will feature Dingo Dimes, Rick
Magpie, Pat Broderick, Bob Smith,
Bill Henninger, and Tom Duce to put
it together! Thank you, Pudge, for
Captain Horn and The Greenhorn and
© 1988 Char.—I mean, DC Comics

BACK ISSUES

Best issue of AMAZING HEROES has been printed in many years and there's a long list of fun, fun features both old and new to be found in every issue of this back issue. Don't miss it!

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EDITORIAL

KIM THOMPSON

The very first to respond that is Mark Wahl's last issue of Amazing Heroes. His departure turned out to be strange in you can rely on my writing this column and well—I always heard a when Marvel or DC had to go about this kind of stuff, so let's just admit that no one was happy with the way things turned out, and here's a hat. I'm sure Mark will pop up again somewhere in the world of comics real soon, and I'm sure he'll do a great job wherever it is, because one thing all of us at Fanpage/Com agree on is that Mark has earned a name outside our Amazing Heroes during his long career. The magazine now grows a lot greater—so glad—so glad—so glad it was the years ago.

Mark's talent (and I guess last) was his the reputation of the reviewing talent of Mr. George Jones, unfortunately the last issue AH has ever had. This may have been the last time the *National Companion*, you may know him from his book *The Comic Book Heroes*, co-written with Will Eisner, but from now on, I hope you'll know him more of all from his provocative and thought-provoking reviews in Amazing Heroes.

Mark also finally managed to clarify the press a great man when volume 14 has been out for what seems like (and probably) years. Don't know Don's "Information Center" about the magazine, and here's a hat. It's not as if he's not to write, it's just as if I want to remind you with articles on them that in their's some genre of comic book area important and take a new story that's always there. I hope you'll be better helping you for months and years, and so to Don and all fans and chances can't be all you.

This year also breaks the driver of Lou Manger's "Department of the Savage," a column in all of our pages on the side. I wouldn't wish much more about it.

You may have noticed a certain, but, more quality to the frequency of Amazing Heroes this past few weeks. Although Mark and I imagined might to keep the rhythm on AH, this year's Amazing Heroes Preview Special proved to be such a successful (and a little) moment of a task that everyone eventually had to have the hands up in disgust if you show up your hands you'll be plenty disgusted and just work for nothing but a couple of "This is a magazine" as we called it in instances of saving paper for a few weeks. The results are impressive, I think—I mean, no other magazine is going to run an article on *Three Days of Horror* unless someone at *The Comics Journal* regards it as *Three Days of Horror* and kind of an *SDS* word game being played around to reading it and reading to market.

Oh, where was I? At any rate, the last you can do as a copy of the damn thing and see what look so long. It's got this great full-page cover by George Adams, Dave East, and Corbis, and cover *OH* aspect and desire preview of coming events, amazingly written and scrupulously illustrated (with a couple of an effort).

Three issues. The review of a feature installation (and I don't mean a big when building where you get a dose of the magazine that you in the back).

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If you haven't picked up an issue of 'The Silent Invasion', try it now this year's inventory in your local store. We guarantee you won't be disappointed.



GET THEM BEFORE THEY'RE GONE!



THE CAMP KNIGHT RETURNS

"The story was good, the execution mediocre, the adaptation questionable... but I was never terribly happy running around at 6000, fancy clothes." —TV's Batman, Adam West, quoted in *Newsweek*, February 7, 1966.

"I agree it could be a year or two after he returns dropped. It takes that long to get out of the former 'bachelor' you've created. Hollywood wants the return of a character like Batman, who apparently is superficial but isn't out to be a smart... But [West] will give me all over the money in his Robin outfit on promotional junkies and make sure money doing it. That I don't want to put on Batman's costume any more. I don't like him now. I don't want to be that pretentious bogan." —Adam West, quoted in *Look*, September 7, 1965.

"I don't mind playing Batman. Whoever they pay me enough money and guarantee the large enough audience, I'll do Batman and I'll do it to the hilt." —Adam West, quoted in *The Buffalo News*, MAY 1, 1965.

"Part of TV's *Batman*, Adam West, here launched a campaign to get him on a *Batman* film to be released by Warner Bros.

"It's been 20 years since West has appeared as the Caped Crusader on TV's *Batman*. How has he done? West is ready and able to play the character again." —News item in *The Comics Buyer's Guide*, August 3, 1985.

"For real, people." —Mark West, quoted in *Amazing Heroes*, December 13, 1986.

—Gerrit Ophardt

and the
BACKOUT



TOP 20 COMICS OCTOBER

The first number into the position of the best this month, the second is its closest but less close on the chart, the third rate, or position, from, from the best ranking in 1985 (in \$1.99).

1	20	Superman #2	900
2	20	Green Arrow	800
3	140	Wonder Boy vs. Satan #1	300
4	200	Iron Man #24	250
5	10	Elektra #2	237
6	140	Spider-Man vs. Wolverine #1	207
7	140	Quintess #1	207
8	140	Wolverine #2	187
9	10	Class 100 #1	177
10	100	G.I. Joe: Team America #1	160
11	10	Justice #1	147
12	10	G.I. Joe vs. Transformers #1	147
13	140	G.I. Joe #1	147
14	140	John Steiner: Armed and Very #1	147
15	10	Wolverine #1	137
16	10	History of the DC Universe #2	137
17	10	New Warriors #1	137
18	100	G.I. Joe: Operation: Snake Eyes #1	137
19	100	Amazing Spider-Man #22	137
20	100	W. W. Scott #1	117

[The Top 20 is based on circulation and sales. Source: Diamond City Distribution, Inc.]

TOP 20 COMICS NOVEMBER

1	10	Star Wars	900
2	10	Superman #3	817
3	10	Wonder Boy vs. Satan #2	700
4	10	Elektra #3	700
5	10	Justice #2	700
6	10	Legends #1	684
7	10	Quintess #2	621
8	140	G.I. Joe: Team America #2	614
9	10	Class 100 #2	614
10	10	John Steiner: Armed and Very #2	614
11	10	Wolverine #3	614
12	10	Amazing Spider-Man #23	549
13	10	Iron Man #25	521
14	10	G.I. Joe #2	514
15	10	G.I. Joe vs. Transformers #2	514
16	10	Class 100 #3	514
17	10	New Warriors #2	514
18	10	Wolverine #4	514
19	10	Class 100: Legends Edition #1	514
20	10	Amazing Spider-Man #24	487
21	10	W. W. Scott #2	487
22	10	Elektra #4	477

[The Top 20 is based on circulation and sales. This month's chart continues to be dominated by Star Wars, which is the only comic to appear in the Top 20 for the second time. The chart is based on circulation and sales. Source: Diamond City Distribution, Inc.]

Eleven gifted writers share in the creation of a thrilling new SF adventure series!

WILD CARDS



Edited by Nebula Award-Winning Author
George R.R. Martin



Edward Bryant
Leanne C. Harper
Stephen Leigh
George R.R. Martin
Victor Milan
John J. Miller
Lewis Shiner
Melinda M. Snodgrass
Howard Waldrop
Walter Jon Williams
Roger Zelazny

The shared world anthology is the most exciting concept to hit the field in many years. Eleven talented writers, including editor George R.R. Martin, have created the first contemporary science fiction series to use this popular format. Blending action, humor, and moving human drama, **WILD CARDS** is the first volume in this stirring saga of a new breed of heroes and anti-heroes gifted with strange superhuman powers.

BANTAM **SPECTRA**

NEWS

New World buys Marvel Comics

The rumors are true: The Marvel Comics Group, including Marvel Productions and MCA's (British subsidiary Marvel Comics Ltd.), was sold in November to New World Pictures for a sum reported by the *Los Angeles Times* to be between \$40 million and \$50 million.

During the past two years, New World's media portfolio also has included such youth-oriented programs as *Star Man*, *Thundercats* (5-5000), and two *He-Man* films directed by Matt Peacock (Marvel Comics), the *Beastars* and *From Beyond*. The TV arm has been responsible for several TV movies and comic series, as well as the feature *Stridge*. *Flammer*.

Although this sale is sure to have some kind of effect on Marvel Comics as well, it is by no indication as to what it will be. ■

Solson readies Thunder project

Solson Publications has entered into a licensing agreement with JOHN CARSON (MCA) to produce a four issue comic character, the THUNDER AGENTS. Solson also plans to adapt Carson's, who purchased the rights to the Agents from Time, to produce the limited series *Deluxe Comics* (Deluxe's publisher, DAN SILVERBERG, claims the Agents are in the public domain because "there's before us copyright does not mean they were originally published, and he released [in name of Rudy Rusk's] P.M.C. N.D.R. Agents 1 Solson also promises to move agents into other publishers who want to publish a THUNDER AGENTS comic, "essentially thinking [of property in public domain]."

Solson's *Thunder* book will be written by MICHAEL SANDLER and penciled by JAMES LYLE under the supervision of RICHARD F. BUCKLER. ■

Marvel notes

CRACK BUSTERS, *Power Pack* #20 features a story "taken from the headlines, in the spirit of crack dealing lawyer Power Pak's" about VILL MARIKIE and MELAN SMITH illustrate the story, which is written by Jonathan Ross. Pencil by LOUISE SIMONSON.

DOLLAR DARE: In February, all of Marvel's Star Comics will be going to MCA. This follows Marvel's decision to raise the price on their licensed comics, primarily all of the Star Comics at the time are licensed from its manufacturers, cartoon producers, or comic strip syndicates. The law concerning on grid Star creation, *Top Dog*, ends in February with #41. ■



NOTES: Amazing Spider-Man #288 features the double-end conclusion to the *Highly Opinioned* story line. In that issue, they really went wild!

Steve Sauter's premiere has been delayed until January. The premiere of *Charlie Chase*, starring BOB THREND (BARRY SMITH) issues, *Avengers*, *Justice*, and *J-Men* *Justice* have all been delayed until February. And Marvel has announced a second printing of the wildly successful *Thunder* graphic album, by the Editors (young team of FRANK MILLER and BILL KING) *NEWS*. ■

Doug Wildey's Jonny Quest Classics

Comics will be according to his specialty for the series James Gunn work by screen writer DOUG WILDEY, and his adaptations of classic *Jonny Quest* episodes via the reworked a three-part series, *Jonny Quest Classics*.

In this monthly series, scheduled to premiere in the summer, Wildey will adapt three favorite episodes to the comic format: "Shadows of the Canyon," "The Snowblind of the Timberlands," and "Caliente Adventure." The set will be centered in the fall-order issues of Wildey's art job as *Jonny Quest* #1. The series price will be \$2.00.

MEANWILE, BACK AT THE REGULAR SERIES: As for those of *Jonny Quest*, MARK WYBAC LETY and MARK HEMPEL, who already drew issues #1 and #2, will take over the illustrations and coloring of the set on top of spider being penciled by #15 WILLIAM MESSNER-LOEB (remains the regular writer).

As for *Jonny* in between, best guess: issue #6, which shows *Jonny* and *Kitty* going to *Madison*, will be penciled, inked, and colored by



A panel from Murphy Anderson's issue of *Jonny Quest* #8.

KIM STRACY *INSPIRED* AN *EDISON* *idea* #4 and his *Visual Concepts* under editor #1, with a magazine cover painted by THOMAS THE MAN, KIM STRACY and KECK BICKERTY (pencil and ink #1), which spotlight *Bandit*, *MILL SHENK* (pencil) *provides* the cover. As for #1, it is being drawn by DAVID SPREngle. ■

Collins and Beatty on DC's Red Dog

The *Am. Free Press* of 1943 ALLAN COLLINS and TERRY BEATTY teamed on *Red Dog*, a new DC anticommunist that features the striking adventures of a teenage new hero. *Red Dog*, whose exploits are edited by ERIC CURRIAN and edited by MIKE GOLD, can get his own regular slot at the close of the new series, but it's too early to tell yet.

Speaking of Collins, he's also the

new writer on *Ramen*, under the pseudonym of TERRY GIBBE. Collins, who wrote a feature story illustrated by JIM STARLIN earlier this year, will be joined by CHRIS WENZEL, best known for his work on *Moore Knight*. Collins and Beatty will continue working on *Am. Free* for Resegade Press throughout, although Beatty's assistant LARRY RAGO may be illustrating more of the art chores.



Collins and Beatty's *Red Dog*.

Blackthorne announces new book publishing division: Jones featured

Blackthorne Paperbacks, a spin-off of Blackthorne Publishing, will be devoted to producing print works by noted science-fiction authors as well as related accessories.

BRUCE JONES, long a contributor to the various publications of Blackthorne Inc. in production: *Profile Comics*, has four books scheduled: *Planet Bike*, an anthology of horror stories with illustrations by ROBERT CROSBY; *The Horror* novel; *Empire*, and *The Case* novel. All four will appear during the first three months of '82.

Blackthorne axes two new titles

Two Blackthorne titles have been cancelled, one before it was even begun. *Adventures in the Mountains*, KEN A. WILLIAMS' three-volume fantasy series, will not be reprinted after the first issue. *Amazing Stories*, SCOTT SHAW and DON DOUGHERTY's double title, will not appear at all from Blackthorne. The latter has, however, been picked up by Resegade and will begin publishing in March.

Blackthorne Publisher JEFF SCHANES would only comment that the series were "in everyone's best interests."

Scott Shaw's contribution to *Amazing Stories* ends up a *Resegade*.

**Eclipse revives 2 comic books**

Zeit and *Zeit's Explorer* will be reprinted as Eclipse to revivify comic books beginning in January, courtesy Eclipse Comics.

Zeit, SCOTT MACLEOD's fantasy-adventure series, which was first color issues published in 1964-1965, will be brought back as a black-and-white title. *Zeit* will be the first of a new series, "Planet Earth," and *MacLeod* promises new volumes for the series, including *Zeit* to begin, including *Zeit's Explorer*, the *Black Knight* Triptych volumes, and *Dr. Doctor* (see *Resegade* below).

Zeit's Explorer, Canadian TY THOMPSON's long-running look at life on Earth, originally ran five irregularly published issues from North Coast. Since the last issue there, Thompson has kept himself busy writing *The New Wave* and writing an interview series for *Zeit* for the Canadian Broadcasting Company. Eclipse's first issue of *Zeit's Explorer* will be the first where the hero has accidentally become the hero of *Zeit*.

First Comics offers posters

First Comics has begun offering a new series of promotional posters. *Time* and *Firestorm* were produced as posters by the artist responsible for them: RONNIE CRAMER and FLEETER BUNT. RICK RDO VILLAGRAN. Both are full-color illustrations, and both measure 8 1/2" x 12".

January will see the release of a special poster co-starring *Amazons*, *Flag*, *Wizard*, *Dynamic*, *Ice*, *Gamma*, *Jack*, *Robin*, and *Time*. This poster will be a double-size 22" x 29" full-color poster by DAVID DOBMAN. Also scheduled for January release are posters for *Dynamic* by DAVID RIZZI and *Supper* by NORM BREYFOGLE.

Trollfords color special announced

And, ending from the success of *Profile* The Studios will be releasing a color holiday special, titled *Profile Special—JERRY'S Big Fun Book*. The special issue includes short stories (written by guest creators), games, puzzles, and a feature as how to draw the *Profile*.

GUY SMITH, the artist of *Amos Comics*' *The Doctor*, is the penciler on "One Fearful Night," a story by JIM STRAZDOWSKI and edited by WILHELM SCHLEIBER. "Resegade" will be written by former First Comics artist LINDY DEED, and written by ROBIN KELCE. CHRIS PALA draws "Beastly Possibility," which was written by EUGENE ALLEGRETTI. There is also some new material by SCOTT BENDERSTADT and PAUL PROFFER, creators of the *Time*—including the *Time* requests for the three series.

Profile's Special goes on sale in mid-February.

All Critters creators for Christmas

The December issue of *Amazons* (Graphic's *Star*) Super-annual anthology *Critters* is a special double-size issue (64 pages for \$3.50) and features various very single creators who have contributed to the book.

In addition to one one-page page by TY THOMPSON, JOEY LAYLER, and SAM KEENE, as well as a cover by KEN KALKIN, the issue will include stories by MARK ANDRUSKOVIC, HILSON MELTON, SHAN SARAL, TOM CHANDLER, and MIKE RAZZLER. The issue also features a story by newsmen J. HOLLAND and BOB

WILDER. All the material in the issue is new, except for the one featuring *Amos*, which is reprinted from an obscure small press comic.

The coming year in *Critters* will bring the return of "Berthel" by STEVEN A. DALLACEY, "Tasty" by Melissa, "De Grand Wo-Zoo" by Ken, and "Loudness" by Steve Newcomer to *Critters* will include THE FILLERS "Five Rings," JF MORGAN's "The Christmas" and a story by REED WALLER and KATE WORGLEY. Also "Two Wings" will open off into its own series in April.

Tom Feller's "Blue Beetle" yet another new series for *Critters*.

**NOW's Syphons optioned for movie series**

NOW Comics publisher TONY CALIFEO has announced that NOW's full-color adventure series *Syphons* has been optioned for a proposed series of feature movies. NOW was approached by two independent producers to work on a movie and that may eventually become Twentieth Century Fox.

Should the movie come to pass, *Syphons* writer ALLAN CURTIS will act as creative consultant.

COVER AND: In contractual obligations, GEORGE PEREZ will not be able to provide the cover for *Explosion* #4. On the other hand, there's about JERRY DRISMAN pencils the cover to *Hero* *Thunderbolt* and *His Finishes* #4 (now delayed until December), and the *Resegade*'s own BILL BISHOFF draws the cover to *IC*.

In other NOW news, JIM ENGEL's "Dick Duck, Duck Duck" returns in new one-page format and looks off *Elbow* #4. The cover of that issue, also by Engel, features Dick Duck and Elton.

Apple takes over Space Ark

Apple Comics has taken over the publication of *Space Ark* with *Apple*, originally published by Amos Comics, the semi-annual comedy of science fiction and drawn by KEN MITCHELL and MARK CAITHELL, with words by BRUCE HILLSON. The first *Apple* issue will appear in December, subsequent issues will follow bi-monthly.



Making You Miss the Duke of D'F
Feynman Cavalcade IV
Story Mike W. Barr
Art Jim Jones
(17) color comic, approx 1200 illustrations
\$3.95

BOOSTER GOLD #3
Blasts a leg into orbit as he gets ready
to go 200
Story Dan August
Art Mike Truckee
(16) color comic, approx 1000 illustrations
\$3.95

CAPTAIN AROM #2
Bored astronomers by Rosamund, Ben-
jamin, Piersman, and the Blue Beetle
Story Gary Bates
Art Bradberry & Smith
(16) color comic, approx 100 illustrations
\$3.95

DETECTIVE #75
An old-fashioned crime paper with a
strong style
Story Mike W. Barr
Art O'Neil & Neary
(16) color comic, approx 100 illustrations
\$3.95

GREEN LANTERN COMIC #27
The Green Lantern Corps, the team-
mate of Green and the Flash. Quizzes
all test the power out of each other
Story Steve Englehart
Art Gessen & Ferman
Cover Walter & Ferman
(16) color comic, approx 100 illustrations
\$3.95

HERMAN #5
The latest cartoon is a squirmy
parody of the who-ifs, what-ifs and
what-ifs. Yes, they'll be back and
more
Story Tom Imbelte
Art Howard & Gosner
(16) color comic, approx 100 illustrations
\$3.95



INFANT'S BIG #37
The world origin of Incontinent
Story R. & S. Thomas
Art McFadden & O'Leary
(16) color comic, approx 1000
\$3.95

LEBECHIE #4
It's the first issue with the new character
Woman Flash. Guards Speed and the

ADRENALIN #10 (This someone should
get their skin out of their 0000)
Story Deane & White
Art Symons & Knoff
Cover John Byrne
(16) color comic, approx 1000 illustrations
\$3.95

MASK #5
Includes all the book's highlights
Story Mike Fletcher
Art Brian & Schaffner
Cover Brian & Schaffner
(16) color comic, approx 1000 illustrations
\$3.95

MR. MIRACLE SPECIAL #1
The greatest escape artist of all time
is back in his amazing, high class,
colorful, dramatic and Family
Fusionism
Story Mark Cooper
Art Steve Rude
Cover Steve Rude
(16) 20 page color comic, approx 100
\$3.95

NEW TEEN TYRAN #28
Conquering the Weather! Bold saga
Story Mary Whitford
Art Barrows & Torgler
(16) color comic, approx 1000 illustrations
\$3.95

THE QUESTION #3
The Question must escape from the
secretly mysterious
Story Danny O'Neil
Art Coates & Neiger
Cover Coates & Neiger
(16) 20 page comic, approx 1000
\$3.95

SHAZAM! A NEW BEGINNING #1
Remember that time, when the mis-
chievous child Billy Batson was
thought to be old because he was
downed, turned and shot? Well, in
this issue, "No, he's not. It's a plot. This
is DC's latest attempt to reuse CC
Reeve's great Red Duster"
Story R. & S. Thomas
Art Tony Stanzino
(16) color comic, approx 1000 illustrations
\$3.95

THE SPECTRE #1
The Spectre is back on Earth and
Madame Spectra has fun
Story Danny Mesrobian
Art Cohen & Kisheloff
(16) color comic, approx 1000 illustrations
\$3.95

SWAMP THING #28
The world of the Swamp Thing has
Story Bruce & Bazzano
Art Welch & Abate
Cover Barrows & Engelbrecht
(16) color comic, approx 1000 illustrations
\$3.95

**TALES OF THE LEGION
#248**
It's the Legionnaires vs. the Emerald
Empire in space! (Originally presented
in Legion #37)
Story Paul Levitz
Art Laforgue & Bennett
Cover Collins & Morris
(16) color comic, approx 100 illustrations
\$3.95

**TEEN TYRAN SPOTLIGHT
ON #8**
The Green Patrol is re-introduced
Story Paul Stuppinger
Art Jungling & Morris
(16) color comic, approx 100 illustrations
\$3.95

WOLFORD #18
The Grand return to a thrilling
conclusion
Story Michael Fletcher
Art Ron Randall
Cover Mike Gold
(16) color comic, approx 1000 illustrations
\$3.95

WHO'S WHO #28
The first issue, wrapping up the
operated 3000+ characters, merged
Other world Superman, Earth
No. 1 (Batman & Superman)
Art Robinson
Cover Brian & Schaffner
(16) color comic, approx 1000 illustrations
\$3.95

ECLIPSE COMICS

**ACCELERATED RADIOACTIVE
BLACK-BELT HAMSTERS IN
3-D #4**
Story Stan Gien
Art Chuck Felt
(16) 2-D comic, approx 1000
\$3.95

GUERRILLA PRISONERS #1
The new world to be called "Comic
Revolution"
Story Chuck Negron
Art John Lee
(16) 2-D comic, approx 1000
\$3.95

**JUSTICE LEAGUE OF
AMERICA #62 #1**
Cover Murray West
(16) color comic, approx 1000
\$3.95

THE NEW DRAGENTS #8
The best place to read with The Com-
ic Revolution! Meet AG's
Story Mark Under
Art Lawton & Byrnes
(16) color comic, approx 1000
\$3.95

**PORPHYA #2 OF THE
BLAZING #1**
The best to be the best! (Originally
written)
Story Richard Meier
(16) 2-D comic, approx 1000
\$3.95



**TALES OF THE BEARWORLD
#5**

"The Fast Finder" plus "Pearly the
Smiley" (containing) Part 2
Story Larry Marder
(16) color comic, approx 1000
\$3.95

YELLAGE & VIOLETANES #1
Beginning an exploration of the present
with playing games from Fantasy (Quinn-
Barr)
Story Jack Korman
Art Joe & Taylor
(16) 2-D comic, approx 1000
\$3.95

ELITE COMICS

EMALION WAVE #1
A lot of energy is fully aimed back at
the featured Steve Dupont's Lab
Story Ron Hood
Art Brian & Taylor
(16) 2-D comic, approx 1000
\$3.95



NIGHT WOLF #1
A tale of savage revenge
Story R. A. Jones
Art Burchard & Palena
(16) 2-D comic, approx 1000
\$3.95

SEADRAGON #1
SeadrAGON is right in the middle of a
hurricane of rage
Story Steve He
Art Steve He
(16) 2-D comic, approx 1000
\$3.95

TWILIGHT AVENGER #2
Puzzle Chambers send you to 1000
the Occultville and the past
Story John Wooley
Art Howard & Hutchins
(16) 2-D comic, approx 1000
\$3.95

FANTAGRAPHIC BOOKS

MIRACLE SOUND #5
Watch Studio's new comic get caught
in a compelling conflict
Story John Wooley
Art Howard & Hutchins
(16) color comic, approx 1000
\$3.95

FIRST COMICS

**ELRIC; WEIRD OF THE
WHITE WOLF #4**
The second part of the Elric (Golden
Sword)
Story Roy Thomas
Art Howard & Pevsner
(16) 2-D comic, approx 1000
\$3.95

**JOH BARR, PRESERVE
#45**
A tale of the, Elric, and the
Story Mike Gold
Art Mike Mackay
(16) 2-D comic, approx 1000
\$3.95

GLADIATOR COMICS

DONALD DUCK #28
"Bad of the Unicorn"
Story Carl Barco
Cover Stan Apper
(16) color comic, approx 1000
\$3.95

MICKEY MOUSE #228
The Only Donald Duck Part 2
Story Floyd Gottschalk
Cover Stan Apper
(16) color comic, approx 1000
\$3.95

LITTLE SCROOGE #38
Two more Donald Scrooge stories, and
a Carl Barco tale
Cover Stan Apper
(16) color comic, approx 1000
\$3.95

**WALT DISNEY'S COMICS
AND STORIES #87**
Including stories by Stan Apper, Dick
Moore, Carl Barco, Paul Smith,
Cover Stan Apper
(16) color comic, approx 1000
\$3.95

**WALT DISNEY'S COMICS
AND STORIES DIGEST #1**
In a new format, approx 1000 illustrations
\$3.95

BOY COMICS

CODE FOR HERO #3
A.R.C. The Academy Against White
knights (the new) with the new look
in color and 200 illustrations. In the
conclusion of the "New-World" saga, the
illustrated CODES is
Story Heuser & Just
Art Davis & Taylor
(16) color comic, approx 1000
\$3.95

LITERARY PUBLICATIONS

**LIFESTYLES OF THE CRY-
STALLINE BEAR #1**
We don't have a title
(16) 2-D comic, approx 1000
\$3.95

ROCK HEADS #1
The promise of the rock and rock
and rock (the new) with the new look
and the new look (the new) and
of rock: "Of year, it's also 'heads of
MFA"
Story Phil Clarke
(16) 2-D comic, approx 1000
\$3.95

MARVEL COMICS

AVENGERS #218
Three new Avengers (including Dr.
Doom) join the group
Story Roger Stern
Art J. Buscema & Palmer
(16) color comic, approx 1000 illustrations
\$3.95

CLASSIC X-MEN #8
Featuring "Greatest Love Has No
Name!" Part 1 new 2000+ Uncle
Dimitroff and John Byrne
Cover R. Adams & Busset
(16) illustrations, approx 1000 illustrations
\$3.95

**CONAN THE BARBARIAN
#150**



What do
a sentient,
starfaring
dragon and
a 14 year old
street urchin
have in
common?

Bi-monthly from

**MATRIX
GRAPHIC
SERIES**



DRAGON'S STAR

First issue on sale soon!

The Dragon of Souls

Story: **Jim Decker**
Art: **David & International**
[CP color cover, ship 1991, reprinted in US]

Q.P. 7 #1

Who Are Unlabeled Phenomena for the planet from the another?

Story: **Mark Goodhead**
Art: **Kepp & Knight**
[CP color cover, ship 1991, reprinted in US]

Q

THE TRAIL #2
Marta and Lela are a part for eternal art vision.

Story: **Doug Murray**
Art: **Golden & Gil**
Cover: **Michael Golden**
[CP color cover, ship 1991, reprinted in US]



Q FANTASTIC FOUR #201

The Thing and Doctor Strange are teleported.

Story: **Roger Stern**
Art: **J. & S. Buscema**
[CP color cover, ship 1991, reprinted in US]

Q G.I. JOE #58

Who escapes from the cage?
Story: **Larry Hesse**
Art: **Whigham & Mulvihill**
[CP color cover, ship 1991, reprinted in US]

Q G.I. JOE DRESSY #3

Pennington issues #3-8
Art: **John Byrne**
[CP color cover, ship 1991, reprinted in US]

Q INCREDIBLE HULK #100

The dawn of Thunderbolt Ross.
Story: **Al Milgrom**
Art: **Mike Pence**
[CP color cover, ship 1991, reprinted in US]

Q IRON MAN #217

Justin Hammer returns.
Story: **David Michelinie**
Art: **Ernie & Layton**
[CP color cover, ship 1991, reprinted in US]

Q JUSTICE #1

Justice battles a mystery from the our dimension who may be his to come.

Story: **Steve Englehart**
Art: **Marv Wolfelt & Galtieri**
[CP color cover, ship 1991, reprinted in US]

Q MARVEL SAGA #17

The complete definite origin of the Ga and
Cover: **Puffin & Williamson**

Q MARVEL TALES #158

Nobby and Van Pelt battle the Steel Brigade again when 'Roomba Moves!'
Story: **Jim**
Art: **Chris Crossland**
Pencil: **John Byrne**
[CP color cover, ship 1991, reprinted in US]

Q THE TRAIL #2

Marta and Lela are a part for eternal art vision.

Story: **Doug Murray**
Art: **Golden & Gil**
Cover: **Michael Golden**
[CP color cover, ship 1991, reprinted in US]

Q X-FACTOR #15

Angel leaves his wings!

Story: **Loisna Williamson**
Art: **R. Williamson**
[CP color cover, ship 1991, reprinted in US]

Q X-MEN #215

Stormed Super Storm, and the Colossus. Communications wire Storm in a most deadly game.

Story: **Chris Crossland**
Art: **Chris Crossland**
[CP color cover, ship 1991, reprinted in US]



Q PETER PARKER #115

'Wrecking Havoc'!

Story: **Deary Pignatelli**
Art: **Jim Murray**
[CP color cover, ship 1991, reprinted in US]

Q SPIDER-IT

A new enemy for Spidee.

Story: **Samy Gurney**
Art: **Mark Strage**
[CP color cover, ship 1991, reprinted in US]

Q STAR BRAND #7

Starbrand Control captures the old Star who gives him his powers.

Story: **John Shinker**
Art: **Barbara J. & Williamson**
[CP color cover, ship 1991, reprinted in US]

Q THOR #208

The Gods in Sakaar are back up.

Story: **Walt Simonson**
Art: **Sal Buscema**
[CP color cover, ship 1991, reprinted in US]

Q TRANSFORMERS #27

The Decepticon quest III!

Story: **Bob Budney**
Art: **Paulo, Alan & Gil**
Cover: **Mark Strage**
[CP color cover, ship 1991, reprinted in US]

Q TRANSFORMERS COMICS DRESSY #2

Reporting Superstormers #1, 4, and 6.
[CP color cover, ship 1991, reprinted in US]

Q TRANSFORMERS LAWYER #1

Fourth of a Superstorm series, featuring Superstorm in a courtroom.

[CP color cover, ship 1991, reprinted in US]

Q X-FACTOR #15

Angel leaves his wings!

Story: **Loisna Williamson**
Art: **R. Williamson**
[CP color cover, ship 1991, reprinted in US]

Q X-MEN #215

Stormed Super Storm, and the Colossus. Communications wire Storm in a most deadly game.

Story: **Chris Crossland**
Art: **Chris Crossland**
[CP color cover, ship 1991, reprinted in US]

MARVEL EPIC COMICS

Q ALIEN LEGION #158

The Squadron plans to rescue Outga.

Story: **Mark Strage**
Art: **Whigham & Englehart**
Cover: **Whigham & Crossland**
[CP color cover, ship 1991, reprinted in US]

Q ELECTRA: ASSASSIN #7

Garret and Elektra are set to make Elektra a presidential campaign.

Story: **Frank Miller**
Art: **Bill Sienkiewicz**
[CP color cover, ship 1991, reprinted in US]

Q SILVERSTEIN #21

The dark past of the Whitebeats is revealed.

Story: **W. & E. Pinf**
Art: **Wendy Pinf**
[CP color cover, ship 1991, reprinted in US]

Q STEELWOLF DREAMWALK #1

Dreamwalk has a test, and dreamwalkers like it. That's what the Wolf.

Story: **Walter & John White**
Art: **Walter & Rubenstein**
[CP color cover, ship 1991, reprinted in US]

MARVEL STAR COMICS

Q DRAGON #17

Part 1 of the unfolding of Star Wars from the Dragon's point of view.

Story: **Chris Crossland**
Art: **Colan & Williamson**
[CP color cover, ship 1991, reprinted in US]

Q POPPLES #5

Star Gap
Art: **Christopher & Puffin**
[CP color cover, ship 1991, reprinted in US]

Q TOP DOG #15

Bill the Mark World's bestie.

Story: **Chris Crossland**
Art: **Kramer & Puffin**
[CP color cover, ship 1991, reprinted in US]

ONWARD COMICS



- ULTRA KLUTZ #2**
"Come on a Couple of Friends!" Klutz and the Klutzies will be the topic! Jeff Mahoney
\$2.00 (black-and-white comic, 48 pp., in Dec.)

QUALITY

- JUDGE DREDD #6**
Story: John Wagner
Art: Steve Bilen
\$2.00 (color comic, 48 pp., in Dec.)
- ROGUE TROOPER #6**
Story: Gary Fisher/Dave
Art: Gabe Whelan
With introductions of "Mad Max" characters
Story: Pat Mills
Art: Andy O'Neill
\$2.00 (color comic, 48 pp., in Dec.)
- SAM SLADE, ROBO-HUNTER #6**
Story: Alex Gray
Art: Ian Gibson
\$2.00 (color comic, 48 pp., in Dec.)

- SPELLBINDER #4**
"The Old Wizard"
Story: Pat Mills
Art: Gabe O'Neill
\$2.00 (color comic, 48 pp., in Dec.)

- THE STEEL CLAW #4**
Story: N. San Saver
Lynn & Bruce
\$2.00 (color comic, 48 pp., in Dec.)

- 3200 A.D. PRESENTS #12**
\$2.00 (48-page color comic, 48 pp., in Dec.)

- 3200 A.D. PRESENTS #12**
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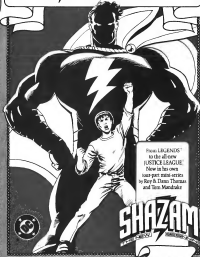
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Here in his own
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COMIC FANS

WHAT DO YOU THINK?
MORNING ON THE
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FOR A
NEW COMIC BOOK
HOLIDAY OUT?



I COULD USE THE
STANDARD FORM THAT IT'S
THE BEST COMIC BOOK EVER
DONE AND WILL REFORM THE
INDUSTRY...



THAT THE ARTISTS ARE
BETTER THAN MARVEL AND
THE WRITER IS A
NEW HESPERIAN...



I COULD HAVE A THOUSAND
COPIES PRINTED, SENT
ALL TO ONE DISTRIBUTOR
AND SAY THE BOOK "SOLD
OUT" ON THE FIRST DAY...



I COULD HAVE A "FRIDGE
MAGAZINE" ARTICLE DO THE COVER
THAT HAS MARK DONOVAN
APPEAR, ANYTHING ELSE
IN THE BOOK...



WHAT OTHER
CARE YOU
USE?



I COULD
TELL THE
TRUTH!

AND THAT
GUY
THAT HOLIDAY OUT
IS A FAN HEAD!



THAT HOLIDAY OUT IS
WELL WRITTEN AND DRAWN
BY INDUSTRY PROFESSIONALS!



THAT HOLIDAY OUT IS
A BOOK THAT CAN BE
ADDED BY ITS COVER!



WELL MARK
AND STICK
TO IT!



OH... I
WOULD...



...BUT I KEEP
OSMATING!

HOLIDAY OUT

AVAILABLE FROM

Reynolds

This book's name immediately makes itself clear: *That is the Question?* Who is the Question? When has he appeared before? Why is DC publishing a comic book about a power-hungry man?

Created by Steve Ditko in 1967 as part of Charlton's "Action Hero" line, the Question is currently the most powerful TV comic character who has devoted his life to exposing crime and corruption in high places. He would have worked overtime during the Watergate era. The real number of stories published about his character can be counted on the fingers of two hands, yet the Question's steady appeal—aid by his rare, atypical personal—opened him a cult of loyal fans who have steadily worked to return.

Why The Question?

The Question, the newest series in DC's "detective format," is a title that the company has wanted to publish since it acquired ownership of the Charlton books. According to *WREST* Dennis O'Neil, the book is also the result of "a desire on the part of [editor] Mike Gold and myself to do something that was only nominally super-hero, something we could go to new directions with. This character seemed to be what we were looking for. If we hadn't used the Question, we would have made up somebody very much like the Question."

Drew O'Neil is known for his post-think development of the human element in his characters. After two decades in the comics business, he has learned that "out of the basic books or writing is that you're going to find a way to connect with the characters, to make the characters symbolically real for yourself. I always had a lot of trouble with Superman, for example, because I don't have feelings of omnipotence. My feelings run along the lines of human perfectibility, not god-like power." This is evidenced in his work on the Batman and Green Arrow, two heroes he is closely associated with. "I don't want to imply that we're doing Rocky Cheyenne super-heroes. I'm talking about a very high degree of human perfectibility—something that is within the realm of human possibility, rather than in the realm of magic or, in the case of a lot of super-heroes gods, something very, very close to divine."

Indeed, DC had offered O'Neil

That is the Question

By Michael Eury



another, more mainstream reporter back to work, but he was reluctant to assume the program. Miller told the writer that "Dusty isn't the guy you want to put on the air and all these non-sensational, non-political issues. His approach is a little more subtle, and I've never appreciated."

David O'Neil, co-anchor David Conroy has excoriated Miller from James Taylor's lawsuit to the Question and has ridiculed the character "Dusty" but not even as much material, only a few short stories. "Gold says, 'I thought that it was very nice to maintain the spirit of the Question while being able to put a lot of laughs and news on the character and to run with it in a permanent vein.'"

Conroy and other Rick Maguire at the Atlantic town of The Question Conroy, who at the age of 25 is already an eight-year veteran in the comedy field, recently came to DC after working at Marvel Comics, where he had been remonstrated by the then Prince Alan and Ron Felt. He left Marvel after problems over his screen-released Black Panther film series. "I just let me sit," he refers.

After "bouncing around" for a few months, Conroy got back into comedy at the invitation of DC editor Andy Hedley, who formerly ran into Conroy on the same one day. Conroy hoped from drawing DC merchandise material to producing a weekly cartoon, 50-60 like Playboy and National, and finally landed the Question assignment—but not without some difficulties.

The Question was originally slated to be done by veteran Ernie Cohen, but Cohen was forced to drop the site after oversteering National. Conroy then succeeded in producing his own. "I had no idea who the Question was, except that Steve [Gold] drew him. I'd never read any of the original dubs, so I decided to try to do it my way. I thought it should go." Cohen, then, as an integral role in the restructuring of the Question and a spark to sell that "I'd started the book back as good as it does because of Rick Maguire, the owner. He is a go-go, and he will try much to the book's maintenance, and it looks like I've got a lot of fun to do. He's really responsible for the way the book looks."

Who Is The Question?

Every time in comics and popular culture has a recreation for its

screen, he is a spark for justice, an amazing mixture of a job title in a strange and death. The Question stands for more of these reasons that reflect the "question" which is central here.

"The Question's motivation is curiosity, a curiosity that is to stop that becomes a curiosity not to know," says O'Neil. Miller said that "this is a controlled character, a fighter who is not an out of program, an out most controlled character, a fighter of super heroes, or set out of some greater responsibility, like Spider-Man. The Question is in a lot of ways, but not from good. He wants to know why things happen."

Beginning with the first issue, "The Question" ("psychological underpinnings") was the Question's behavior. Vic Sage, or Charles Veal, or Steve, "Steven knows who he is, he was left on the steps of the original issue, but since the Question isn't a one shot series, he appears to survive. Let me say only that I had it figured out before I wrote the series, and it's possible. The drawing part, which is the part a lot of people are going to have trouble accepting, is disconnected, it happened in my head. Last issue."

After being offered an orphan age, Sage received a scholarship to a major university where he became, according to O'Neil, "a brilliant leader of students. He was one of those guys that was always challenging teachers, always trying to prove that he was smarter than anyone." This attitude eventually led to his expulsion.

Sage followed his college discharge by securing employment at a local television station, where O'Neil says that "he was such a workaholic and such a competent and extensive investigator that he rose very rapidly."

"He then fell in love with the person who he met and that she's a good looking girl. He's charismatic and he's controversial. Once Sage got into the news business, he made a lot of enemies, doing the way because he is an abrasive and self-righteous guy."

Calling Vic Sage "abrasive" is an understatement. From his characterization in the first issue, he makes Mr. T look like Mister Rogers. Sage verbally assaults politicians, politicians, and virtually any subordinate who crosses his path.

Sage's aggressive nature eventually led him to accept the Question name, which conceals identity of a

Golden mask, a plain business suit, and a hat. Editor Gold believes that becoming the Question was a logical part of Sage's professional evolution. "The Question was never Sage until he had a profane look down his face."

"When I stepped out of that character was the first that clearly Sage was the guy who had a severe identity but to alter ego. Vic Sage does the same thing the Question does. Sage does it in a TV report, and the Question does it as a constant character."

Is There Life After Death?

At the end of the first issue, the Question is brutally beaten and then tossed off a pier into freezing water as Vic O'Neil calls "the most realistic scene I've ever written in my life." In the final panel, Sage looks very grimly down, but since the Question isn't a one shot series, he apparently survives. Let me say only that I had it figured out before I wrote the series, and it's possible. The drawing part, which is the part a lot of people are going to have trouble accepting, is disconnected, it happened in my head. Last issue."



a male girl was underwear for 12 months and survived. I did some research into it, and in one of those columns in one issue that has happened. There is a man for it—the living column—but they don't have an explanation."

After Gold returns by stating that through Sage's apparent "investigation," he did not realize that real world atmosphere in creating the issue. "Apparently the Question is made of Times parts—he takes a look at and keeps on taking."

Who Is Professor Rodor?

Professor Anatole Rodor, Vic Sage's friend and confidante, is the only supporting character carried over from the original Question Question comic. Rodor is the scientific genius who created the gimmicks that Sage uses as the Question. The factors make which give the owner-fighter not only a mysterious sage but also super-heroic background, the gas pill that Sage used within Sage's belt buckle, which corrects with chemicals in his face and allowing to change his appearance, and his remote sensing scope, which displays a smoking question mark.

"According to O'Neil, Rodor once married a woman. She proved a lot of money and started him to become a millionaire, but at the time of the war, especially with a person who is a scientist, a person who is not taking and representing and doesn't like to make money."

Rodor apparently did not approve of the manner in which his invention was used, so he was reluctant to keep marketing his subsequent creation, which includes "the binary gas gimmick which enables Sage to walk through walls. The idea of his book and the other changing task. To use my knowledge of chemistry 'inventions' would be so easily overcome the truth, but it would work for the first four issues, Sage uses appropriate raw things with substances that are finished and sealed into a cylinder to introduce." The analysis of the gas from the belt buckle:

"The invention is something that Rodor would make several million dollars from if he wanted to market it, but he doesn't. He's very idealistic and he doesn't like the money, he just likes to work with his stuff."

Professor Rodor met Sage while he was a student at the university. It is probably at this time that Sage decided to manufacture his identity, and, knowing of Rodor's invention and expertise, asked the scientist to create his science-fiction gimmicks. O'Neil comments that "in one of my personal concerns that technology doesn't progress and it is a way, the Question is Sage's work of art, but a creation."

"So I think that the technology that enables Sage to become the Question was first, and then there were a million or so that a man for that technology occurred in him."

Commenting the relationship between Rodor and Sage is Rodor's statement at his friend's mansion, in the previous issue. He comments that "watching you [Sage] work out your destiny in the most fascinating manner sport is to me."

Would You Want To Live In Hub City?

The Question sports in the metropolitan megalopolis of Hub City, a place to fill a million Gotham City looks like New Orleans. David Conroy admits that "Hub City is like a really bad South Beach. Imagine the word of that, then

multiply it."

In "The Question II," Vic Sage learns the fact that his hometown has become a "occupied." The city government has decided to do "a special effort to support a major who is manipulated by a sinister master. Even the Hub City Board of Education is involved with drug deals and adultery, as depicted in Steve "Shower of the City" edition comic book issue.

Editor Gold notes that he and David Felt had agreed to create "Vic" using the movement of the newspaper based on a real city—not even the major metropolitan area, but a real city, and then we add it to the fact that in our sitting point, it was the first four issues, Sage uses the city government because of his past for knowledge. He wants to know why this corruption exists."

In issue 10, described by O'Neil as "the most experimental thing I've ever done for a comic book in terms of structure," the history of Hub City is revealed. "I figure it's one of those situations that you can't do in a comic for 50 years, since the '30s, it's been on a downward slide, which explains why a guy like Permin, who is basically unaltered, is by impact, could get elected as the first place."

Hub City's mayor Wesley Permin is a publicist creating an absolute figurehead who is oblivious to the fact that he is being used. "I'd like to get into Permin's head sometime down the line," says O'Neil. "I don't think of him as a bad guy, but as a victim. I think of him as someone probably reactionary, but that doesn't make him a bad guy."

Permin is "definitely part of Hub City's past, but he's not what I call evil." O'Neil adds that Hub City represents "everything that's wrong with most cities. We're also trying to suggest that there aren't any solutions to the problems."

Through the revised outline of the Fourth anniversary issue, O'Neil and Gold plan to show how a city's government process attempts to be corruptly corrupt. "It is in 'Hub City,'" he says, "that when a city fails to provide a clean habitable environment, it is falling in its basic job. Well, Hub City has failed with a capital 'F.' We go into that as much as we can on 27 pages." In issue 19, O'Neil has taken four months, people and "basically" education, how the breakdown of the city has affected them.

The Question doesn't have very much to do in that story—the sort of world that is the beginning and at the end." And the Red String.

A dynamic scene from the opening third issue of The Question.

If He's A Puppet, Who Pulls His Strings?

Halb City's corrupt government body is controlled by the Reverend Doctor Jeremiah HATCH, a powerful figure who gives new direction to the word "despicable." He manipulates people, money, a religious image, and any other means at his disposal to achieve his goals.

"I know that I wanted a character who represented what I considered some of the worst in American society," reflects O'Neil, "and also represented a lot of things I dislike, such as neo-conservatism, neo-paganism, and neo-individualism. As well as the tendency we have had in about 2000 years to use Christianity as an excuse for simply giving vent to the most evil impulses of our nature."

Although Rev. Hatch is a headline man who is proclaimed a spiritual figure, his characteristics are not as ideal as he is an attack against religion. As Hatch's God persona, "there are many analogies, where the church, either formally or informally in the role of an individual, is very badly served in the political structure. The sort of things that often happen. This story is about a 1000-anniversary of the church or of persons or of events, rallies, events or anything like that."

Hatch, with his fan-and-business ideology, considers Vic Sage a major threat to his role of Halb City, therefore establishing the religious conflict which will be present in the near future in the Question.

"Doctor Cover adds that Hatch will be an opposing stance, give Hatch and protect, save punishment, and more abundant and crazy. You'll see as the reality."



Do You Remember Lady Shiva?

According to Mike Gold, only "about eight lines" will recall Lady Shiva, a lovely Eurasian martial arts assassin. In fact that Denny O'Neil crossed back in the "30s in the pages of *Flash*! Dwayne, *Flash* The Fighter Shiva, named after the Hindu goddess of destruction, is a cool, calculating professional who is employed by Reverend Hatch—and it also quite possibly the most dangerous woman alive. Even more dangerous than Joan Collins.

In the first issue, Lady Shiva was an anonymous assassin that led you over the top again. I shall share three lines on your favorite business, the editor, and the word is "helping from her arms level expression, we know the issue is"

When O'Neil realized he needed such a character as *The Question*, he decided to revive the little known Lady Shiva, taking advantage of that opportunity to finally develop the character to her fullest potential. If you are one of the "right kind" who subscribe Shiva, you will witness her resurrection. As he stated, "Denny O'Neil says that "with Dwayne's approval, I opened what had gone on before and made her into a Lady Shiva that I would want to see." Cover also borrows from his 10 years of martial arts study to make the action scenes as accurate as possible.

He adds that Lady Shiva possesses Marvel's ability to quit a few years. "Most people think that Helen was the first martial arts book, but the word."

"Lady Shiva is the last of the whole world—she's nobody better! She anticipates her opponents' moves before they can make them!"

This explains why she effortlessly dominates the Question in their fist duels in the first issue.

What About The Supporting Cast?

Vic Sage shares a physical resemblance with *Heroes*, the news anchor at his television station O'Neil presents that "is an inspired set of steps at least in the development of the journal's story." Without blowing my whistle, I can't tell you about Mike Meyers. He's a very little bearded, very sensitive man. He's very, very good at what he does, but we find out the does have a past. He has a related child that also plays an important part in the story. Sage doesn't know about that and reasons a when he finally finds out—why don't we tell us?"

"I can't say at this point if they'll ever get romantically involved, but they're an ideal set for, at least, as far as Sage is to the revolution of the Jewish March plan."

Another supporting cast member who will appear once covering books is Hatch, the nation's manager of KQED-TV. Also, the disapproving they let me called "Baby Girl," who was introduced in the first issue, will eventually marry "Jerome's" character will come on stage because you need her to get the story's story, you think, "there's more. I could let me with the guy, he was pretty interesting." That gives you the background for another plot."

To Whom Will The Question Appeal?

Denny Cover describes *The Question* as a very dark and moody book.

"There's always heavy weather in the Question's city. It's one of the few characters that always get involved in an emotional... Cover, in an old film for who says Alvin Hirsch's success is an influence on his latest style, in performing his first classroom work to date in the pages of *The Question*. It also goes something, you don't need drawings. They're all the good drawings thing."

Denny remarks it "good story" using "writing theories, creative style. In this issue, you will notice an absence of initial word effects. The illustrated scenes result in "fractured" to get the point across.

The Question is targeted to the same readership of *Heroes* and *Dark Knight* it is a very social area. "Denny and I discussed that the violence in *The Question* is going to be as ugly and as brutal as possible," adds Cover. "There's a strong early about violence in the book—and there shouldn't be."

The violence in the Question is not explosive. It is realistic and gets wrong, putting a humanly realistic dynamic in the backbone of *Flash City*. "The Question is very clearly intended to sustain readers," O'Neil says. "I would like to tell people that you're in your last year. It's very violent emotionally, although it's less violent than many comics physically."

What Lies In The Question's Future?

After examining the complex of Halb City, the Question will also investigate other aspects of the DC Universe. "I am planning a story where the Question gets involved with the Wayne Foundation, which will probably lead to a confrontation with the Batman," says O'Neil. "I am then doing a set on a mystery."

Mike Gold projects that the *Justice Foundation* story requires questions that would involve Sage, such as "where does it go in money? What does it do with its money? Where does it invest its money? What does it do with its money, and how does it do it? What should it be doing its money?"

O'Neil adds that "S.T.A.R. Labs would be another fair game for the Question. A possible theme involving S.T.A.R. Labs might be the hero and representatives of research, of basic science. When people do great things, for example, when helping humanity or are creating a whole new kind of



primarily legal issues?" It opens up a lot of questions concerning the possibility of the sort of research going out of that.

Although the Question will continue with the rest of the DC Universe, don't expect him to become a *Star* and *Flash* escape team up partner for your favorite super heroes. His style doesn't lend very well to the type of story.

"There are a number of characters who will work quite well with the Question in a very natural conflict," Gold says. "We're not doing and superhero action hero. But you will see how these people fit into the environment of the Question and into his quest for knowledge."

"The Question is very much about

the DC Universe, though. We'll see that when it's important, but we won't be the centerpiece."

As the best's main conflict, *The Question* will remain a great question to read. Gold adds that "most of your questions will be resolved in the course of the issue where they're introduced. Some questions will be resolved at the end of the overall story. But there will be a few questions that will never be resolved."

In our society, where visually nothing is left to the imagination, it's hard to find a medium of visual storytelling that leaves its words unspoken, its gender and ethnicity. *The Question* will do just that, and is a breath of fresh air in the comic market.



CAPTAIN OF THE ATOMS

BY ANDY MANGELS

Quick! Please rewriting your mind about Captain Atom. He was never a super-hero in the 1960s, he never fought Dr. Spectro or the Chief, and he never met Blue Beetle, Superman, or Phantom. He isn't even a super-hero, is he? As far as the public knows, he was, and did all of the above. But a carefully fabricated lie can hold up to mass public scrutiny for quite a while.

After acquiring the rights to Charlton's super-heroes in the late 1970s, DC did nothing with them until the Crisis on Infinite Earths. Alan Moore was originally going to use the characters as Batsmen, but those plans entailed permanent changes to some of the heroes that DC wasn't prepared to make, thinking instead that they would work better inside the comic-to-be compressed DC Universe. So, from their history and life on Earth Six,

the Charlton heroes were ripped through time and space and given a new past. Now, following *Blue Beetle* and *The Question*, DC plans to bring back the original Atom here as an incarnation perhaps much more intriguing than any of his original stories. But did those other Captain Atom stories ever happen? Read on.

The Big Bang

Writer Clay Bates talked with editor Denny O'Neil about what to do with a character that had such a rich history, yet needed to be somewhat younger in his current incarnation. "We decided to set the story in 1946," explained Bates. "National Atom was indeed a Captain in the Air Force, but unlike the original, he was charged with several counts of treason. Adam creates these changes over time and says that he was



acting as a double agent for Air Force intelligence. Unfortunately there is quite a bit of evidence which points to his guilt. He is recommended for arrest and sentenced to death.

While Adam is waiting to be executed, the government finds a possible use for him. They use an experiment on him. "That's what I did which created and was found by the government. They found that the ball of the cord was malleable but apparently impervious to anything. They decided to test it out to see whether it could protect a man at Ground Zero in an atomic bomb test. Obviously, they're not going to get a willing volunteer for this. Packed by Colonel Nels Eiling to get a death row inmate on the way, Nels and Adam found himself parking at a lot which he may or may not survive. If he survives the test, he will be given amnesty, and if not, he won't have to worry about it."

At the first news report, Captain Adam is shocked as a capsule of the

atom bomb test goes over what they will be testing on him. "He doesn't know who he is sitting on top of. The test drops his test to Eiling in 1000 feet. You got to give that to my wife and kids." Adam has a wife, a son, Kinley, who is six, and a daughter (Przy) who is four. Just before the bomb goes off, Adam sees Eiling rip up the letter."

Back To The Future

When we meet our Adam, he is eleven ground old, though he doesn't look it yet, it is in the year 1988. "The metal couldn't absorb all the energy from the bomb, but it did protect him from death and find his question going into the future." All the people from 1964 are now 33 years older. Colonel Eiling is now a general. Adam is still perceived as a STEEL and he looks like a ring boy. "The metal has formed around a synthetic ball with hair. His doesn't make any sign that he is no-

longer the metallic anything he wants it to. It's like a living organism. He eventually will learn that he can make the molecules of the metal energy into his own skin to give him a completely normal human look. When he wants to become Captain Atom, he can just call the suit up from his skin. The only lasting effect the whole thing has had that he isn't changed in the 24 years he has been there."

Aside from a new set of clothes, the explosion and resulting leap in time have given Adam some new talents, including the Quantum Field. "The Quantum Field, as explained in some physics, says that matter and energy are interrelated. Energy is a dimensional matter and matter is a crystallized form of energy. Captain Atom can tap into the Quantum Field by doing this, he can alter the direction of gravity, absorb tremendous amounts of energy, gain strength, and retain a low degree of invulnerability. There's also a surprise side-effect to this power that will show up in issue #14."

You're In The Air Force Now

"Unlike most superheroes these days, Adam and Eiling are undoubtedly tied to each other. Unfortunately, after Adam was presumed dead in 1964, Eiling married Adam's wife. Eiling raised Adam's children, and they grew up with, died at the early '70s, and so if they weren't caught, Cap Adam feels that his children are now as dead as he, and that they call Gene Eiling, 'Father.' Eiling engaged himself in 1968 when he killed Adam, but since he shows up again in 1968, Eiling decides that if he can't kill him, he'll control him."

Eiling takes Adam's control by the big guy himself, the President. Since the original position would have to have been approved by President Johnson, Adam finds he must make a new deal with Reagan. If he works as a government operative, he will eventually get his full pardon. "Adam questions why he should agree to this, considering all the power he now commands, but Eiling has an answer for that, too. His very childhood has been known that his world beloved Fatherland Atom died in 1964 as a traitor and that his children had to live under the regime of their evil father being a traitor."

One of the things Captain Adam wants to do now that he's back is clear his name. "Travis of this conspiracy that caused his court-martial they are still involved now. He also

wants to become someone he still doesn't see look up to. Eventually, he does regain the right to tell the truth to his children, that he is Captain Atom. He can tell a very few people that he is Nathaniel Adam and what happened, but not what he planned from the experiment boys."

There seems that although there has been a few super-hero parents, there has never really been a single father relationship. "Add to that the fact that Adam is 24, his son is 28, and his daughter is 23. Not only that, but they think he's dead, and he has to save three people all over again. On top of that, they still tell his ex-wife 'love?' It's not the best of situations for him to be in."

The Big Lie

"As far as the public is concerned, the government wants Captain Atom to be accepted, especially after Legends and the legal issue of super heroes. They decide to have him go in front of the public on their version of the Ted Koppel show and reveal his origins. Many super-hero origins are told to the media about, but the public doesn't know them, so he will have a very different origin."

Called "A Blast From The Past," the origin will be in issue #3, the cover of which features Captain Atom in all three of his different costumes. His new (and only) costume has been called one that fits with a kind of laser-like to give him the look of a superhero. "Most of the Charles star's will be treated as part of his origin, although a few of them won't be used."

Adam is given the new identity of Nathaniel Atom, an operative in the Air Force intelligence. "He's one of Sam James Bond, with Eiling as his dad." Another character on the Air Force will be Dr. Stegalski, the scientist who created the Atomic Bomb. Captain Atom's partner. He's also the first one who fought with Adam (Nels) in getting his powers from the Quantum Field. He's Fred Jeff Goals, whom he knew in the '60s, is still alive and will be very much a part of the action. He knows Nathaniel Adam is alive, but not that he is Captain Atom." Nightshade, now a member of the Suicide Squad, will also have met Captain Atom.

Children Of The Atom

Two members of the team supporting Dad will be Rudy and Przy, although Adam will meet other of



them right away. "He'll meet his daughter fairly early, but he's not out his son has been heavily indoctrinated by Eiling. He's very knowledgeable when he finds out his father is back."

Surprise right away that Eiling may have not follow up for his kid, and that he's still trying to get his killed son."

The First Captain Atom

Like The Question, Captain Atom



has never had a first issue to call his own. So DC is giving him one which will feature his own art and will also take up to the page in issue where the President has approved his first appointment as public.

Issue #1 will tell of the first mission of Captain Atom. He has to infiltrate a terrorist group in Canada being run by Plexiglas. His first encounter is with Cameron Scott, and when he dies he says he is possibly one as Cameron Scott, he is forced to go into action as Captain Atom. He is also teamed with Goggles, who doesn't know the Administrator is Captain Atom. Superman, Batman, Blue Beetle, and Flash will all make cameo appearances and watch as Captain Atom proves himself in the world and to them. "We're setting up a future storyline at this time with Plexiglas. Fans will also see initial encounters to Atom. Instead of trying to give the reader a sense of the two heroes, we're going to create them. Fans' eyes are kept, and you'll get the feeling right off as they see guys coming going to get along. Captain Atom doesn't like being to do the upper-level work, and he can't understand how Plexiglas can take it all so seriously."

Issue #2 will take place over the period of at least a reader view the past several years of "Night Zone," in which Captain Atom reveals to the world who he is and how he came to be—kind of, according to his original Chetron Cameron origin. "While the story is being set, Cameron Scott is in the middle meeting with Tilling and several other high-ranking officials. They were here to review a nuclear submarine that's going critical at the bottom of the ocean. He doesn't want to deal with it because Tilling hasn't lived up to his part of the agreement and given him his pardon, so he starts out. Meanwhile, Goggles has found Pegg, but their first meeting does not go well. At the end of the issue, Atom does see the submarine, but something very odd happens to him."

"Pegg's life is contained in issue #3 when one of Tilling's bodyguards comes out to be 'not the best man for the job.' Captain Atom has to rescue both Pegg and Tilling. Though he doesn't reveal his identity to Pegg, there is a revelation of a link between Pegg and Atom."

The "last" Dr. Sperto will appear in issue #4. "I'll try to say about as much as I can about the new Dr. Sperto is indirectly a result of the 'Captain Atom Law' of the old Dr.

Sperto had not been presented to the public as Captain Atom's antagonist. His name would have been a very Dr. Sperto. He is not in the old Flash volume. Randolph Basler, he is not the Rainbow Raider. Fans will make another appearance in issue #5, establishing more of the antagonistic feelings between the two of them. Scott Adams will also work in establishing the relationship with his daughter as well. In issue #6, we will have our first all-out battle as Captain Atom goes up against the new Dr. Sperto."

"The government is showing a lot of capitulation over Atom's actions in issue #5, and Tilling is feeling the last because he can't control Atom anymore. We'll eventually see his



son, although that will be a ways off in the future. We'll also meet the alien whose spaceship Atom is pursuing. We may also see another of the Captain Atom experiments outlined in issue #5. The government may have used the experiment more than once. They may not have, as well."

Captain Atom will also be one of the members of the new Justice League, but most of the Justice League will not know that he is still an old Dr. Sperto, but rather a government agent.

Bates wouldn't reveal what the motivation is the Atom Scott operation would appear, not when he might be described as 'his' charges, saying that "to stay by guilty. He is not really set right now whether he was set up or whether he really did commit crimes. And I'm not writing."

"One of the things I haven't said anything about is Atom's culture shock. When he left, the Beatles were big and Vietnam was just getting better. I'm not sure if he has to deal with everything else, but he has to deal with a society he's not familiar with."

The Creative Team

"We're trying to do a book with a lot more realism than your 'average newspaper' book. We're trying to give it a clean, as opposed to other readers, while not creating the younger readers. We'll be seriously questioning the validity of having a super-hero in so diverse a way why anyone would be a superhero. We'll also be looking into what the government's role is in dealing with super-heroes—or what it should be. The fact that [Batman's] children are the same age as he is also creating the methods for super-hero comics."

"Eventually, we want to have a book that can deal with Atom/Scott on a personal level and maybe not even have Captain Atom in it at all. He may not do that, but we want to be able to."

Bates does want to make it clear that Greg Weisman, one of DC's editors, has helped give the first issue book. Bates said that unless Pat Breen and Dick Smith are trying to "very different" art style "the has made up of Cameron Atom and all the other major characters. He's really into the art on this book. We're very excited about it." And other Denny O'Neil was the one who came up with the "United States" theory that has helped Bates distinguish Captain Atom's power from both Flash and Dr. Manhattan.

"One idea that will run through the book will be the importance of the family unit. We'll play a single father and a widow, and he has to deal with the very different relationship he has with his children."

"So far as the world knows, Nite-Steal Adam died in 1968. Captain Atom is a super-hero, and Cameron Scott is an FBI forensic operative. The three of them have nothing in common. Except that they're all the same person." *

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When Mandy Novell, writer of *The New News*, signed an *DC* order for *Kat* as "the real Jerry Austin," others began checking the company database for her as well. She received plenty of e-mail from publishers like *Kat* and *Austin*, as well as requests for the rights which enhance the people they resemble, rather than merely copying the first. I very much to find *Kat* is sure to be pitching to the eye — and effect of *DC* Comics staff when *Kat* has now signed an exclusive contract.

She came to realize this and my writing *Kat* as order for more and more about acceptance. But aware that her use is on the rise, I related the opportunity to write *Kat* and direct his work.

The agency of my mission was increased when I discovered that even my editor at *Antagonist* Mander had initially no opinion about the comic's history or dark period. However, *Kat* *Kat* had managed to rise within the space of some three years from obscurity to working on some of the most prestigious assignments in the entire *DC* lineup: *Legends*, *History of the DC Universe*, and *John Byrne's Superman* — not to mention the call itself. Making *Kat* without ever being listed under the names of the over-ambitious players. An interview was clearly long overdue.

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—Richard Benson

AMAZING HEROES: Where were you born?

KARL KESEL: I was born in Rochester, New York, on January 7, 1939, and I grew up in a little town outside of Rochester called Victor.

KESEL: Yeah. My family took a cross-country trip in 1959 by car, and it was really dull at the time, so I bought lots of comics to read. I knew *Star*, *Adams*, *Joker*, with *Flash* and *Wally* was one of them because my water spilled orange juice on it! [Laughs] And then there were some others. I don't know if it was right from the beginning, but pretty soon after that I decided I wanted to do comics myself. I had little sketchbooks with all my own characters in them, like every kid has at some point. It must have been really soon after '58 that I got some samples to Marvel of an *Iron Man* story, done on typing paper. I wrote a letter with a sketch of them, could give me work except I was in good at girls or backgrounds. If the story had only guys in it, that would be okay? They sent me a no paper. So that was real nice.

KESEL: Well, the *Marvel* folks covered with samples like that—people do that and it's not like that at all.

KESEL: Is that what I think it got my samples back. I don't know if that's good or bad. But I got the no paper.

interview

KARL KESEL

By Richard Benson

and that was actually kind of disappointing, for some reason. I was thrilled to have a newspaper, but I was really disappointed that they didn't put anything about what was good and what was bad in my samples. The next time I sent out samples was when Raymond [Kane] got out, and I got a couple of letters. I got a couple of letters from Cary [Kane] himself, though some of the early New York staff because I noticed that the address you sent me had changed between time I sent you a really nice letter to a New York address and then a return to a California address, and they got to Jack. And his last one said a really nice letter. And he sent me all sorts of good postcards, and he sent me an unphotographed copy of Raymond's, and it really impressed me!

AK: Do you still have that letter?
KESELE: Oh, sure, I still have the whole package in Rochester with my folks. That experience was really pretty interesting for me.

By then I had decided that I wanted to do something, and the Kubert school started advertising in the Comics Buyer's Guide when I was a junior in high school.
AK: Oh, as you said, how successful was the Buyer's Guide work before this?

KESELE: I did very little for work, but I was involved with something called *Insider* for a while. Sam De La Rosa was at it, Artzy Ordway was in it, Mike Haskins was in it. David Malachukin was in it... there were actually lots of really good people in it. And one thing was a feature put out of Rochester that was advertised in a Marvel comic. I was in it because I didn't know about freedom at that point—called *The Communist Super-Man* Comics. The Communist book was a new comic series thing. We had this little state-comic before there were news comics, and you'd write a story and be actually paid you \$18 a page, which was phenomenal money for me at the time. So I did two stories for that feature, and through that, somehow we got hooked up with a writer named Steve Christie, who had done a few stories for Silver and had gotten together this *Insider* thing. His whole deal was that he would get together what he thought were talented young people, and he would act as an agent and would be the one to go into New York City and show them stuff around, see if they could get any work. It was a really exciting time, especially for a young kid. I

think I was fifteen at the time!

So I was in *Insider* for a while, and I think that was how I found out about the Buyer's Guide, and it was through the Buyer's Guide that I found out about the Kubert School.

AK: How old were you?
KESELE: That would have been up until my junior year in high school, so that was 1956. That was when I decided the Kubert School was probably were I should go, because I wanted to be a cartoonist. I applied and was accepted, and on my invitation from high school in '77 I went to the Kubert School, spent a year there and decided that I should look into cartooning. Looking back, I think one problem was that I didn't—at least at the time—have the patience to pencil. I would get really bored with the assignments. I would have lots of fun doing other people's work, even then, but that didn't have any on the school. Maybe they were not doing assignments new, but back then you had to pencil and ink yourself. I had a horrible time getting past the

pencil stage. So I decided, "We know, this might not be for me!" So I went to the University of Hartford in Connecticut. I went for four years and got a BA in Art. At the time I thought I'd never do comic again.

AK: How you still reading comics at the time?
KESELE: There were about six months when I stopped reading comics. I decided to just take a break. But I was in some late dropout and I ended by the comic work and I said, "Gee, I wonder what's happening?" I got right back into it. I looked up with a guy named Steve Watson in Hartford, who was putting together a little underground book called *The Silver-Cover*. So while I had a full-time job, and while on my off hours I was trying to do some of the directing duties, and while I was trying to have a comic life, I was also trying to do *The Silver-Cover*. I only lasted for about six pages before I realized I was really overcommitting myself. **AK:** They was actually very exciting, wasn't it?

Read this first! Terry O'Neenan's profile on New York Observer in 1984



Giffen, Shosterman, and Kael together in *Legion of Super-Heroes* #134.

KESELE: About four years ago? Or maybe five. But quite recently. So it's not about the time that came to an end, where I decided I really couldn't do it. The Silver-Cover I didn't have enough time... it was a good friend from college who had moved down to New York City to attend NYU who helped. He needed a roommate, and I wanted to move to New York City, so it worked out really well. I moved down here and got a job really quickly—I was really lucky—at a little party-up shop on "The Street" where I got to work around the corner from Marvel Comics, and I thought I could keep doing all samples that way. It just didn't turn out that way. I did just get one or two samples at Marvel after I moved here, and I did get one there. Marvel *Age* magazine on the New Talent page over. I was among some names of Betty Cannon's, Juliana Jones. I had a bad job, then, but looking back, they were pretty poorly done.

AK: And you started your work as a writer editor?

KESELE: No. I must have sent it right up to whoever was in charge of the New Talent page at Marvel *Age*. Just about that time there was a summer convention coming up in New York City—I don't even know which one it was—that was summer of '81 through up samples with me. I showed them to [DC editor] Hal Samuels, and he took my work, and that's how I got involved with the New Talent program at DC. It was really happy because right after that work from the New Talent Showcase book.

AK: And that was?

KESELE: A story called "Silver-Cover" produced by Sam Bush, which Mike [Shosterman] wrote.

AK: How you at the same time actively pursuing other editors and showing them your work?

KESELE: No, I was at them as the program and they had given out work, and I was also still working full time at the party-up place on The Street. So what I had to do was work really seriously here. I worked from 8 to 5 at this party-up place, and I came home by 7, and then I was taking from 8 to midnight. It took me two nights or more to do a page. And I really wanted to show these people that I could run things around, so to do an eight-page story, it took me two weeks! I was working on the comic for a month or a little less. Gary Bregno—who was the editor of the New Talent book and was actually giving me the work—replied an

email to me on one issue of the *Legion of Super-Heroes*. LARRY [Shosterman] had wanted some more stuff, and that motivated a real problem for me because I knew I wouldn't be able to work full time and pay my bills and ink a book in a month.
AK: By decision time?
KESELE: Yeah, really! That was really tough, but at the same time [DC] was coming up with the hand-comebackers, Bennett, and Kerns was looking for someone to do the [Silver-Cover] format book, and someone—I don't know who—who...
AK: Why don't you see your new success? Kerns thought that was a good idea. So at the same time Kerns was asking me if I wanted to do the *SD* in issue, the also said that if I worked out, they would accept an offer for the *Deluxe* format book. This would be a guaranteed 12 issues of work. And so since again I think I've been really lucky, because I don't have to get through

that point when I had a steady work load from DC. I was from one full-time job to working full time at DC. I didn't have to be paying my bills or anything. I had one talked with my parents about it. **AK:** What was their attitude toward you working in comics?
KESELE: Well, my parents have always been not supportive. I guess it's a big credit to try they always let me make my own mistakes. But if you'd talked contact with my dad, in some case out they they would comprehend what I wanted to do. And I know that they're two of my biggest fans in the whole world. My dad is excited by the fact that he can go into *Drawings* all across the country and find something I did in there. And I'm really happy I can do something to make them that proud of me. *Scary*!

I was paying my rent every month without a problem. But there was a lot of work involved. It's not like I showed them one page and they gave



Strommen and friend once again. This time on Legion #28.

me the Legion. I guess you can say that isn't paying my dues, but I really don't think to this day that I've paid my dues, which doesn't really bother me. It's not as if I had to look for a job or to do something because of Money or anything like that. **AM:** But after you are working at Titan of the Legion with me... **KESSEL:** Later #32 was the fall in, and #34 was when I started to register later.

AM: Had the Legion been one of the franchises that you followed as a fan? **KESSEL:** The Legion is not of those ideas that is just appearing to carry the idea I don't know... maybe not that just the idea of lots of teenagers going together and having fun as super-heroes—I know I've always been very attracted to the idea. It has to admit that I wasn't into it. **KESSEL:** The money that I found there really interested. I had always registered that the money wasn't as interesting as the concept was. But a really wanted to ask all of a year... maybe money, maybe two years before I got into it all as an AM. Was my saying that **AM:** How was that job?

KESSEL: Oh, it was great. Rich, especially at the time, was heavily influenced by **AM:** What about Milton Caniff? **KESSEL:** That's right, but Rich says he really didn't consider it any of his stuff, and I believe him. I think it's a case where both Rich and Keith got to look at Milton Caniff's work and both came to the same conclusion. It's a really huge Milton Caniff fan. I really love his work. So to be able to try to get that Milton Caniff work was a lot of fun. **Looking at a page from Legion #32?** That's a good one. I thought that came off real by Caniff.

AM: That's a picture of a boat, I

should point out for the benefit of the readers.

KESSEL: For some reason, when I first did this story I thought that was one of the most Caniff-like parts of the whole story. There are all these sea birds as the boat. Nothing's really clear, it's all really ruffled.

AM: All this really like a pretty impressive story for an artist. **KESSEL:** Like I said, I think my whole history as an artist at DC Comics is a lot of being phenomenally happy.

AM: Kent Gibbs left the Legion, and then you were working with Jerry Shuster. That was a good time to me, very very. **KESSEL:** I guess they did. That's what everyone says. And I found that, of all the projects that I've worked with, I've enjoyed most things from Jerry than from anyone else. One of the things that Jerry left was one of his things that I can get to people's faces. I hope there are some things that I can understand, but Jerry really knew how to do it.

AM: It was a particularly difficult time for the Legion, because of some of the effects and the quality of the art... and you made the characters young. You made them look like teenagers?

KESSEL: That was definitely Jerry's original point, that he really knew how to make these characters look like teenagers. They also did the best layout in the whole world. The Shuster was great. Working with Jerry was just joy, every single moment of it.

AM: And yet that journey still didn't get you into money? **KESSEL:** Well, Jerry unfortunately doesn't like to do a monthly book, from what I understand. He just

doesn't like to work that fast. And by the end, we had lost quite a bit of sales on the six titles. **Looking at Legion #30?** This is one of the AMs. The whole page of your last issue with Strommen, with **AM:** I'm assuming.

KESSEL: This is one of my favorite pages I've ever laid out in my whole career. I just came out absolutely periodic. I was absolutely amazed with it. It took me forever to do this page, but every time was worth it.

AM: No matter what happens there. **KESSEL:** No, I was only doing this one week. I did a page a day, even if it took me five hours. I had a body long like that was no problem. The only problem Jerry had with the Legion—other than that it was a weekly thing—that he found out after he started working on it that he didn't really want to do it. It was a real relief.

AM: Oh? **KESSEL:** That may not be exactly right, but I know that Jerry did me. He was really trying to find it. I think Jerry was really trying to find it. I think Jerry was really trying to find it. I think Jerry was really trying to find it.

AM: In the meantime, you were also doing some back-up stories with George Tuska. **KESSEL:** Yeah, but back up with Tuska's penciling. And I have to say, I really enjoyed that as well. I really, really, really enjoyed that. George Tuska was one of those artists who came out of the Milton Caniff school. I think it's really unfortunate that there isn't too much credit over the years, because George should be doing some-coming. I think, the best of the four back-ups I did with him

was a pretty straightforward paper here, and he's great at that. The way those were a mystic story, and he wasn't the best choice for that kind of story.

AM: The origin of the White Witch. **KESSEL:** Right. I think he's much more a down-to-Earth sort of artist. The last story featured Douglas Bay, and I thought that was my best writing on Tuska, partly because I started getting out of the story. I started doing some DC stories. I would have the book page in front of me, and I would have the Johnny Craig DC book on the page. I would see how Craig approached a certain point, and I really wanted to see what Tuska was going for.

AM: Remember the Craig reference, was there something in particular that you were adding to his work? **KESSEL:** No. I really don't think so. In the last story I was trying to find my way through his pencil, and only a look at the last story of the four could tell you if I was changing my work.

AM: For the most part, you just followed what he gave you. **KESSEL:** A lot of it. And most of the rest of it would be in the line that there's a big difference between the line that goes down with a pencil and the line that goes down with a brush. A lot of times I would look at the page and wonder, "What's he really thinking me to do here?"

AM: Jerry Shuster really left the lead position, and Dan Ayres came in. **KESSEL:** Dan Ayres was Dan to me. My only problem with Dan was that after Jerry, who had such a strong work. I really didn't know how to approach Dan. I started not really work with him, but I wasn't really with the way I was taking Dan. But when Sam Deitch was coming out, I thought Steve Mitchell was taking him really well. So by the end of the run, I was going from

Mitchell. Looking back, it didn't hold up as well as I thought it would. I should have followed my instincts. Those first issues with Ayres have a much clearer look. I took much closer to what Dan wanted. If I were to talk back today, I would go for that clarity look I had at the beginning. Always in the style of Bob Whitcher, which was Ted Smith.

AM: He eventually left the Legion. **KESSEL:** Well, his 11-page run on Legion ended, and right after that was a fall at most of America that came up again. Dan Ayres was pretty good on this point. I would say it was incredible because of my writing. I had this great concept that I'd like a like Little News. Boy, did I look terrible. It sounds like a good idea, but I just didn't have the ability to pull it off. At least they had an issue to print, but I wasn't too happy with the way it came out.

AM: Did you ever see one of Kane's Jerry's stuff? **KESSEL:** No. He had worked just with Karas. Of all the artists I've worked with, Karas is the one I've learned the most from. That was the one who set me down with Dick Giordano to know all about place and all that black on a page. It always amazed me when I brought an assignment to Karas, but I learned a lot. And it's not like he's an open—like a great person—it's just that the really often where all the better demands. I can honestly say that Karas is the artist that taught me more as a professional writer—and not just because he was the best person I worked for, either.

AM: There was one regular penciler on America at that point. Kane offered me the run-over with Brian Kline, and I just lost him. I was in a lot of trouble. At the time, I don't know if it'd be the right story for Kline, but I think it worked out pretty well. **Remembering at that, and I'm not really sure**

how it came about, they decided that they'd handle a story at the end, a job or something like that. And Kline came in with some good ideas. So he took over as penciler of America with some #3, with Milton Caniff. **Remembering doing the script for that, America? Because it took a long time to get that job. I really hoped would go places. I really thought that we were doing great work like Milton #3. I thought we were doing well with the best of them, I really did. And #3 is my favorite issue of a book I've ever done. There are other things I've produced, but in that book I'm proud of every single panel. There seemed to be happy with my job on it, and I was—I guess I learned in the best way, because he made me a part of all the art for the entire run.**

AM: What if Steve Shuster at that time of Jerry who would give you very close, finished product. **KESSEL:** Like I said, I really hoped would go places. I really hoped would go places in his period?

KESSEL: What you see is what he gave me. There may have been some part where I had to change an expression to match what the dialogue originally was, but not much. I don't think there's been any other pencils I've been as close to as with Ernie. I always try to figure out with the penciler whom it is to look like and try to get that. If I could give you what the great idea was, I'd like to try to figure out what's going to work best. That would be how I approach John Byrne. I'm not really sure how he thinks, it should look, but he just put me to work they should be approached in a certain way. With Lincoln, I'd want a lot of the pages to be laid himself. I know the look that he wanted his story, and I think by that point I was able to pull off a reasonable facsimile of his own approach. And it was a job to do every single issue of America that

Legion and Kent again, but this time on Dan Ayres in #32.





Read how he did the very best work an Artist. Princess of Darkness, see Eric Doorn's pencils.

Eric Doorn:

Alan (continued) Alan (continued), they weren't too many of them. KERRLE: Nigel it's really too bad, because I really like that if they'd given us a year, we could have gotten something with that book already.

Alan: Along the way, at three somewhere, I landed on the Legion of Substitute Heroes Special with Neil Lewis and Keith Giffen. And that series still with Karen Berger's office, aren't we? So far in the story after you've got all that work.

KERRLE: Every single bit of it. Alan: That Substitute Heroes Special was pretty huge. They were out or in their office? I was surprised made

it into great things like the gender-neutral genre that affected Color Kid.

KERRLE: You mean Color Quest? Oh, I thought that was great. Actually, there's an interesting story when you bring up Color Kid. I've been asking around at the discussion Legion for the other side, and about the only one I haven't asked is Color Kid. What's really weird is that Color Kid is the only one, in my opinion, I had some sign about how he looked. I got the cover for that Special before I got any of the main pages, and the way Keith drew

Color Kid on the cover, I brought down with some thing distinct where his eyes were. And it was just that Keith's pencil was a little bias

at that point. So I gave Color Kid three very distinct for eyes, and I figured Keith was going for a "Dick Tracy" look, a Chester Gould sort of look. Keith has all these beautiful sketches coming into his work, so I was... "That's fine, I like Chester Gould's work, too." So I give Color Kid three deep black eye sockets like he had these contacts in 1960. Keith told me later that even when he was going for that, when he saw a later he liked it so much he just kept it.

Alan: It's easy to see where your getting the inspiration on the Legion heads come from, what with Giffen and Color and Minute Visuals involved with them, all people you had worked with before. "Mating Men was a blueprint."

KERRLE: Yeah, I don't know why (after) Alan (said) thought of me. It seemed to work out really well, though. We talked what I did with the first story. At first, it seemed like I wouldn't have been to do Mating Men, and they were looking for another story, but all of a sudden they came back up and I came back to the book. So if you were a fan of the book, you wouldn't even know that I'd even missed a beat there. Working with (after) Neil (Stephen (continued)) was a lot of fun. I did a lot of very Asian things when I started out. Maybe by the end I had moved beyond that, but again, it's a coincidence I first saw Stephen's stuff and thought it looked like he wanted to be read by Terry Austin or maybe John Semken. This might come as a surprise to readers, but Stephen's work was better to me than a lot of other people's work. Alan: How so?

KERRLE: Stephen is the kind of person who puts form of stuff on every page. The parts at lots of panels. It took a long time to ink each of his pages, but it was always worth it. Alan: I got the impression that you were very deliberately working something in to his pencil.

KERRLE: I guess, I don't know. I think Stephen and I worked well together, and I agreed with what he was doing. That's what a lot of people come down to, that you agree with what the procedure is doing. If you don't agree, then it becomes hard to ink him. But this was a lot of fun along with Keith Giffen. Stephen DeStefano has got some of the best ideas I've ever heard. It's just that the treatment of ideas, they're directed to me in their own ways but some books series, and I happen to think they're both really good. They're also both really off the wall. That I

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think they would be wonderful comics. Unfortunately, Kaplan can't considered a super-hero talent, so at the industry under that there's very little openings.

AH: Are they because of the kind of exposure he's gotten on Jax?
KESSEL: Yeah. I think they look at it and say "here comes" it has a much more cartoonish style than most anyone else who's doing comics today. But I think one of his strongest points is that he can focus on the more normal aspects of people and tell it's not boring. Normal people show "normal" and it's individualistic, and yet Stephen shows "normal" and it really is normal. Maybe it's a bit temperamental, but I think that's one of his strongest points. He observes a lot more attention, that's for sure. I'd love a chance to do something with him, again. My pull.

AH: Unfortunately, as with Armstrong, here's a book that you obviously enjoyed a lot but proved to be short-lived.

KESSEL: Yeah. This was a book I had to make a real career decision over. At about the time the last issue of *Loyalties* I left my desk, I got a call to edit my first "script" to *Crash*—Dean of the Road. They offered me that, and I knew that if I were going to do it I was going to have to give up *Macing Man*. I was still doing *Shogun* at the time, so well, I don't know how I was fitting

it all in. Again, they offered me the chance to ask the Crisis editor over Jerry Ordway's pencil and I'd love to work with Jerry Ordway. So I jumped at the chance, but I thought that I would have to give up one of the two books I was working on. I gave up *Macing Man*, but continued to do the Crisis. That's what I love about it and I was so happy to be doing it.

AH: You and Steve have certainly covered the very darkest parts of *Kingdom*. I think Jerry's longer run made it look like the Fellowship class, but I always felt that his face should be the grimmest, this morning piece of grime. Every issue of *Legend* I get—and I really shouldn't do this—I ask all the *Agencies* pages. Ben Durrant's, for one, and looks down at his great corrupt machinery in the background. It's got that feeling of a hidden corruption existing from it. I did a similar session as if I got a bit of it on my own. And his *Ground* looks pretty Kirby-inspired.

AH: Around the Kirby elements, what are the things you're most proud of?
KESSEL: I can't think of a single page in *Legend* that I'm not proud of. I did a real nice *From* *From*—I'd like to see him do *From* *From* as a monthly book. Many people have commented on how his *From* looks like that of like how Jack Kirby

that it's some of John's strongest work. There seems to be a real vitality to what he's doing with *Legend* and with *Impressos*, too.
AH: He mentioned reading a sample of your work in Jack Kirby and now, years later, you're "playing with his style" here on *Legend*.
KESSEL: I know! And I was a happy face doing it.
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DC's darkest villain (pencil by John Byrne, with Legend).

would draw him. Other characters don't have that [dark], but there's something about his *From*. And then with any perspective I work with, I know a lot more about what they're doing when I ask them, [Pointing to the *From* character's double-page spread in *Legend* #1] Like the way he drew *From* is very different from the way he drew *From* on the page. I think Len Wein's been writing some good dialogue. I think John Ostrander's plots have been just wonderful. It's a fun project, what can I say! I'd like to work with people who say it's a super story with leaves and...

AH: How about you mention it?
KESSEL: After I'd asked the first issue, John Byrne said it and I had it, and that's how we finally worked out. That I would be taking over *From*. But I do have to follow those issues by Steve Austin. That's a tough act to follow.

AH: Legend also leads into another *From* project of yours, doesn't it?
KESSEL: Yes, the new *Starline* *From*. I was going to be doing *Impressos*, and I was looking around for a second book to fill up some. I thought I might just take on the project. Me and Steve, but I heard about *Starline* *From* and, while making issue #3 of *Legend*—where the new *Starline* gets its first opening, so I did it by Steve—I decided it was a great idea. I decided that, if they still wanted an editor, I would put my name up. And they took it up on it.

AH: What can we expect from that?
KESSEL: Well, John Ostrander's, writing a real *Starline* *From* with a lot of interesting. It's going to be great because it's going to be super. [Laughs]
AH: It's great to report from the author of *Ground*.

KESSEL: Yeah. That's one of the things that led me to it. I knew that if anyone was going to do a really book and pull it off, it was going to be John. It's a classic idea, it's the *Starline*. You take the villain, you send them out to do a mission. If they love, they get *From*. I think the idea is very different from the way he drew *From* on the page. I think Len Wein's been writing some good dialogue. I think John Ostrander's plots have been just wonderful. It's a fun project, what can I say! I'd like to work with people who say it's a super story with leaves and...

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that in *The Avengers*.
AH: I get the impression that we've been expected to see a few more characters over a period of time. They're not going to become really...
KESSEL: They might be killed in a rough sort of way, but they're not going to be lost people. These people will stay relevant. This will be a steady book, and I'm sure John Ostrander will keep it real busy. Captain *From*—everyone saw that it was going to be *From*. *From*. It's one of the best characters. He's going to be one of the few main characters who will stay around for quite a while.
AH: Is costume design perhaps they'll be given another...
KESSEL: No, because the pre-market design they're in. If they're in, the government might say, "We don't know anything about this." They must have been together on their own. John Ostrander describes it as creating the *From* *From* with *From*, *From*.

AH: There seems to be a trend developing where some books are getting a lot of respect, a lot of love. *Starline* *From* is part of that movement, isn't it?
KESSEL: Not necessarily. First off, this "renewal trend" is really noticeable right now because it's new. In a way, you have three people who grew up reading "Star" comics and when they become professionals I think a good number of them said, "Well, I'm coming out first, but it's an approach that I've been done in death over the last 25 years. What can we do that's new—at least of *From*?" And they came up with the *From* *From* idea, so it's not hard to see how they're all about the other day's *From*. That's what they're looking at now. Also, he's been there, contact over it in as they were in the "Silver Age" of

From DC's lighter character (pencil by Stephen DeStasio)





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Also, because Speed looks like the "vicious crowd" from a slightly different angle: the character are welcome—they are not as all do myself here. The violence they do is not glorified. Humanity on the context of the situation, you—in a certain sense—that it is not good about table.

Like and I want a really great, new look at this book. Lots of shadows and textures—gritty, and real and close-up—without obvious lighting. That sort of thing. I hope readers give us a chance, because it's going to be really good. If readers give us three or four years to hit a reader, I don't think they'll be disappointed.

Also, how we turn to a real for comic—the "Supernatural" feel. KESSEL: "Yeah. The artist is new to DC, but he shows a lot of promise. [Laughter] I once wrote a thousand letters to John after I went to his house for a party, and I took a while to get the letter to him. In the letter, I apologized, saying "Sorry for the delay, but I've been working with this manuscript to DC—now that Alex Savaux isn't doing Superman any more, this guy will be taking over." Anyway, I said over with issue 46, and I'll be on it as long as John is. [Ginger fist down on table] I mean!

Also, how we turn to a real for comic—the "Supernatural" feel. KESSEL: "I haven't seen paper for issue 46 yet, but I've seen the first three issues. John says he's working on it even as we speak. It'll be called "Blood Sport." I know that much it involves a female character, as regular to measure mainstreaming John's misanthropic Superman as being more Bambi-type. This keeps showing up as all the new papers. John knew that wasn't what he was doing. But it was a great idea for a villain. So the comic up with this villain who walks around with huge guns and moves Superman out of the air. I have seen that comic, because John is quite a ways ahead of the comic. After that, I know we have an case where the joke will appear.

Also, how we turn to a real for comic—the "Supernatural" feel. KESSEL: John once told me that if we had made like at Marvel, my

comic would be "Red The Killer" here!" On "The Savage Squad," I keep drawing about it John O'Connell, and I rather strongly approached John Byrne with me in my ideas. I had for Superman. It isn't my place, but sometimes I get these ideas that I think for might want to see.

Also, how we turn to a real for comic—the "Supernatural" feel. KESSEL: "I'd like to do some paper. I was getting a little into, writing to get something more than you doing, which is why it was good when Speed came along and I was able to have some creative input. For the time being, that's got me pretty satisfied. I've suggested two or three profiles, a few characters that might appear. I've seen at brunch and see look promising and writing, to be honest. Right now, my pencil's on some sketches is that it takes me longer because

I'm just not used to it. I can see things a bit quicker than I can produce them. But with practice, I'll get quicker, and someday I'll usually be able to do a story.

Also, how we turn to a real for comic—the "Supernatural" feel. KESSEL: "I think that would be a big mistake. I'm not that good, so to be in it's concerned. Terry Austin is a great because he figured out how to talk on that film and reputation. He perfectly. Jerry Ordway has also figured that out, in a different way, and Bob Macaulay is just another way. There are three people who I think are just wonderful artists. I don't think my self approach worth stop. I'm always disappointed in how my self approach. I see an awful lot of my fanwork's falling out, but not of them. Until I figure out a way that my work approaches to my own standards, there's no way I can be in a class with those people."

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Most working comic professionals grew up on the exploits of the Man of Steel, his girlfriend Lois Lane, his best friend Jimmy Olsen, and other members of the "Superman Family." They may have later moved on to the Marvel line or stayed with DC to begin the Silver Age, but it must be acknowledged that few important Supermen was to appear—coming comics professionals.

For the last three decades, the face of Superman has resided in the hands of a very select few: Bobt Murr Messenger and, more recently, Julius Schwartz created strong editorial control over the various writers and artists who came to add to the legend of the world's greatest superhero. Most recently, those creators who gave the chance to whom ideas for a revamping of the legend, a chance to depict new villains, what many thought of as a slowly dying character. Eventually, of course, the favorite writer/artist John Byrne was given the assignment to create the New Supermans.

Nevertheless, the new editorial vision for Superman means that those professionals most closely associated with the Man of Steel—Curt Swan, Cary Bates, and others—have had to move on to other projects. Amazing Heroes spoke to four of them about their feelings for the character, their feelings about the new character, and what they're doing now.

Unfortunately, long time Superman editor Julius Schwartz chose not to speak about Superman, apparently wishing to leave his involvement with the character in the past. He is now working on DC's Science Fiction graphic novel line, as well as some other projects for the company.

Curt Swan

Curt Swan is a name that is almost synonymous with Superman. Swan has been the main Superman artist since 1953, when he did the Superman #12. His style has a very clean look that has influenced many artists (including George Perez) and was called the look of Superman for 33

Life After Superman



By Andy Mangels

years. Sweet too, by far, the biggest work record of any Superman artist.

"There were several artists at the time," says Swan of his early days on the strip. "Wayne Boring was the main Superman artist on both the cover and the daily published strip. I don't know what happened, whether he was shifted west or left on his own volition, but Wayne left and [then-editor] Mort Weisinger asked me to take over some of the Superman stories and he graduated me. It worked out nicely, and from

that day forward, I got more and more strips."

Swan eventually worked on the whole Superman line at one time or another, and produced some very popular work on *Adventure Comics*, *Legion of Super-Heroes* (and "I don't really have any favorite stories, but I do have fond memories of the story in which Jimmy Olsen and Superman first became friends) and *Nightwing* (Superman #208). I had the most fun with Jimmy Olsen, and I did as the Daily Planet book



for quite a while. I had the freedom of putting my own ideas and character into things that I didn't meet with any of the other characters. I didn't copy all of the scenes, but he and I agree they were really enjoyable. "Supergirl, to suit, was just a super hero, but I did think the concept was outside mine. I had the switch from Clark Kent to Supergirl. Supergirls had a very strong personality. I'm not saying it was unlike to me, but I did become attached to the character."

Don Swan think that the new Supergirl in the same character that he became attached to? "I'm only sure a few stories to do, and I don't want to do anything. I don't even know John Byrne, and I don't believe I've ever even talked to him over the phone. The Supergirl is different. Dick Cavett and others talk that it was nice for a change, and they talk John Byrne was the one for a I wouldn't question that. They have made some changes that I like should have been done years and years ago. Supergirl should be redesigned at least in some areas, and I think the writer was handicapped with the series. I don't look much at the new Supergirl, but if I do a Superman story in the future, I'd pick up John Byrne's series and

look through them. I'd rather concentrate on what I'm doing now. And what would that be? "I'm working on *Steel* for DC and *Knight* says. Right now, I'm halfway through *Steel #5*, doing pencils. *Wonder*, *Flash* is working, and *Kurt Schaffenberger* is asking it. "I have mixed feelings about Supergirl. I'm not and not about doing it anymore, but I do miss it from time to time. I was very comfortable with the overall feeling of the series. If I wasn't comfortable after 10 years, I don't know when I would be."

Kurt Schaffenberger

Kurt Schaffenberger has been with Supergirl only four years less than *Carl Swan*. He'll have working for *Steel* issue 196 on *Captain Marvel* and family, but came to DC by 1977. "They called me in and said that they were creating a *Lois Lane* book, and *Mort Weisinger* needed an artist. Most called me at work some samples, and I worked on *Lois Lane #1* and most of the last issue."

By what did you have new series, *Lois* was more of a background characters. *Schaffenberger* feels, and the comic developed her role into

one more prominent. "I really liked *Lois* and *Supergirl*. They're one kind. I had to do to do on their behalf of an occupied story. I had a whole series of stories to do. The co-development of a character that was."

Schaffenberger doesn't feel much of a role in the character's development and is very honest about it. "Supergirl, as far as I'm concerned, represents my living. My own idea. That's it. I'm not able to replace it on comic books, but it is a enjoyable living. You can ask an actor 'How does it feel to be *Marilyn Monroe*?' and will be just a day's work to him. That's what I feel."

How does *Schaffenberger* view the new *Lois Lane* and *Supergirl*? "It's good at work. I haven't read it, I can't see the picture in illustrating everything, but if they feel it's necessary. At all as I'm concerned, *Supergirl* had great value as far as it could go. What do you do with a character that is really admirable—no weaknesses—she can put people around? I mean, someone a man ridiculous. No, they're trying to humanize him. I guess he would have humanized him without changing him, but [DC] like otherwise."

An emotional artist, *Schaffenberger* is working with *Art Shuster* on DC's new *Mask* series. Anything else? "No, that's it. Look, I'm 60 years old. I'm trying to take into the sunset a little bit. The *Supergirl* years were good years, for the most part. I enjoyed them."

Cary Bates

Cary Bates has been working the adventures of the Man of Steel since 1967. He broke into the comic field as a way to say "I want to tell my story about DC," says Bates. "Because I originally wanted to be an actor. From 1965 on I sold DC cover ideas. The first cover I sold them was a *Supergirl* cover on which *Luthor* and *Brainiac* were building a *Champion Supergirl* as a test case [Supergirl #67]. Back then, they want to give away the original artwork for the covers at present, so I worked out quite a few original covers." Both of his *Six* two *Supergirl* stories had covers developed by me."

Bates, who had grown up on the adventures of *Supergirl* TV show, was convinced that he could make more money writing his scripts than he could selling comic ideas, so he set cartoon was promptly delayed.

"My favorite stories were some of those early ones. Most did some of those early *Supergirl* stories, the first *Brainiac* story, and the death of *Luthor*, among others. Among my own work, I'm pretty happy with most of it and don't really have any favorites. *Luthor* and the original *Brainiac* are my favorite characters, along with *Kandor* and all the *Supergirl* things. I was parted to *Ver* too, one of the characters I created."

During his time on *Supergirl*, *Bates* established *Lois Lane* as a character in *Clark Kent* and wanted him away from his career as a TV actor and back towards the

Daily Planet. "After the first movie came out, there was a big push to make *Supergirl* younger and more like the movie version, and I felt having her work under *Flanagan* would help that."

"*Supergirl* was the reason I got into writing and editing. That's not how I'm *Supergirl*. I probably would not be here now. He is the ultimate boss, the father of all the other comic book heroes. He's also a point of failure like *Frank* *Burton*. He's one of the master minds of comic book heroes, with *Batman* being the other. If you look at most heroes, they either follow the

Batman mold or the *Supergirl* mold."

Has the *Supergirl* movie been broken by *John Byrne*? "Since I was one of the people who did most of the proposals for the new *Supergirl*, I don't really speak objectively." Instead of working on the new *Supergirl*, *Bates* is working [DC] several of *Captain Atom* (scheduled elsewhere in this issue). An original project with artist *Gene Colan* called *Starfire* is forthcoming. *Bates* also worked on *Starfire* and *Minister's* *Knight* (1978) as head of work creating other stories called *Ultimate* *Star*.

Elliot S. Maggin

Elliot Maggin first became associated with *Supergirl* on a better story on *5th Avenue* in *Brooklyn*. There he witnessed the incredible fan meeting between *Supergirl* and *Norman* *Superboy*. "The first time I was associated with her, her lawyer of *John* *Maggin*, was a DC comic salesman the *Guardian* of the *University* placed the idea on *Supergirl*'s head that he was a potential force for social interaction among people from there. This was *Supergirl* #91."

Maggin had followed *Supergirl* and *Supergirl* since he was six and knew the *Supergirl* mythos well. "My favorite stories were 'The Midnight Master Mystery' by *Cary Bates* and *Carl Swan* [issue #42], 'Whisper' by *Alan Moore*, *Carl Swan*, *George* *Pratt*, and *Karl* *Schaffenberger* [Supergirl #43], *Norman* *Superboy*, and 'For the Man Who Has Everything' also by *Alan Moore* and *Gene* *Gilbertson* [Supergirl Annual #2]. My favorite characters were *Luthor* and *Perry White*. *Luthor*, I already wish. I'm always thought of myself as a *Luthor* type. He seems like a *Frank* *Reid* without pants turned into a *Frank* *Reid* because he was recognizable. *Perry White* because he's the closest thing *Supergirl* has to a realistic figure, and I've had a memo [paper about all this]. I always figured *Supergirl* should have a mentor."

Maggin really likes *Supergirl* #400 was one of the most successful covers in comics, drawing comments from the "real" writing world and coming across from around the world. Most of the time was written by *Maggin*, which was distributed by artists who had never worked on *Supergirl* before. "It was my idea. It was the first time in 10 years I worked at DC. But I had





As Superman artists Carl Swan and Kurt Schaffenberger reunited on DC's *AMZ*.

the chance to go from comic-book to the big screen with a story I knew really had my own roots. This was something I pitched to Jake [Schiffman] one day, and eventually he cared in. We both got on the phone to write, he called the older crew, and I called the younger crew." Between the two of them, they assembled a lineup that included *Wild Flowers*, Jim Sarantis, Mike Kallias, Nancy Pini, Howard Chaykin, Marshall Rogers, and many others, and Maggia crafted a series of interrelated stories all working off the premise of futuristic civilizations would view the myth of Superman. "My favorite," says Maggia, "was the *Klass* issue too."

Maggia also wrote two Superman novels that were released concurrently with the first two Superman movies. "The first one was derivative of my original treatment for the movie. This was published as *Last Days of Krypton*. A few years later Marco Ponzio came up to the office, and Cary Bates and I talked to him about the Superman character. He went off and created his own copy, and I finished up mine, which set at *Witness Month* for three years. The day the movie came out was also the day the book was released. I was teaching school, and I got a phone call from DC's Bob Rozema, who said 'Alexander Salkind wants to use

your art.' [Producers] Salkind thought I had stolen the idea from the script for my novel, which was supposed to be a different story. There were a lot of complaints, but when the truth came out, they found that I had written the book a few years earlier.

"The second book was *Molecule Monday* and was really independent from the movie. When the third movie was being done, I read the script, and said no, I didn't want to do another one."

Superman is much more than just a job as a character in Maggia's Superman has determined my value system. He's been a major contributor to the socio-cultural beliefs of three generations of American kids. Truth, Justice, and the American Way means the same thing to me as *Lila Liberty*, and the *Funniest of Happiness*. When comic writers have tried to use just 'Truth and Justice,' it hasn't worked, because the Americans they're too late to be there. At some point, Mike Friedrich wrote 'Truth, Justice, and the American Way,' which is *Justice*. Superman is an American before he's an American. He's not an American. He is an American. He's a very important part of a real 20th-century mythology.

Maggia ran for Congress a few years back, but comically decided not to run. Superman is his con-

cept. "It was an immense decision. This was the morning in *AmZ* as the media were concerned, and it's what made me the leading candidate that year. The press had become interested in me, but the voters hadn't because I didn't talk about where I had come from. And where I come from has a lot to do with Superman."

"What does Alex Maggia think of the new Superman? 'It's not the same—oh my God.' It's more aesthetically. 'DC is no longer publishing Superman, at least not the one created by Jerry Siegel and Joe Shuster. This one is no longer even a derivative of Superman. The only thing I do judge about the new Superman is that they put the creator credit on it, and it's not the same character. They bring characters only because DC is using the name and the costume of the Siegel and Shuster character. From the point of view of journalism, to give Alex Byrne's new vehicle the name of what was DC's leading character for many years is a very smart move. To say that it is the new Superman is a lie. It's because it's not that. The planet in the John Byrne vehicle is not the Krypton that we know—it's just another planet with the same name. Like a vulgar and insensitive, the planet Krypton is vulgar and insensitive. The latter character I think is excellent, but only because he is similar in some ways to the *Ladd*. I received for my two novels. I had the sales on the book are good, and that's wonderful. It's nice, that now that DC is no longer publishing Superman, that the character is still being brought in the books for them. The character of Superman is now effectively in the public domain, because the book DC has gone off and used his name for something else." Maggia presented a moment before his last statement. "On all the people who were screwed by all the comic companies screwing Superman, I was screwed the least. And all the rest of them aren't talking."

Maggia's future plans include a movie, tentatively scheduled for publication by Apple Comics called *The World of Middle America* is a "Space Bible"), a comic book series where about a highly intelligent young adult living in a highly futuristic galaxy and the various things he encounters there. "Outside of comics, I'll be buying a company here in L.A. and making it into a TV script. This just living in *AmZ* has to be more writing books." ■



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Super-Hero Team-Ups

By Michael Eary

Super-hero team-ups have long been a staple of the comic book industry. Not only do they provide the reader with an extra story, they also enhance sales figures. Although the recently released *Justice League* is the only actual team-up with continuity in terms of the formal *Flashback* through limited series like *G.I. Joe* and *The Transformers and Fantastic Four*, the *Flash*, as well as frequent encounters in regular super-hero comics. After all, getting a story with two or multiple costs of your favorite characters is quite a bargain.

In writing stories for this article, I operated under the following criteria: (1) the heroes in each story had to actually work together, not merely battle each other throughout the comic issue (the diminished case of the *Marvel crossover*), and (2) super-group tales were excluded from consideration unless the group featured with a character who was not a regular member of that group (for example, the *Flash* and the *Green Flash*).

1. *Superman and Batman in "Batman—Dressed for Super-night," World's Finest Comic #71, July-August, 1954.*
Although super-hero meetings were not common at the height of the Golden Age, they were rare. And while *World's Finest*, DC's semi-annual only title length book, had always featured Superman and Batman together on the cover, the heroes carried separate features inside. Until 1954. That year, as the story goes, the powers-that-be at DC decided to standardize the book and make *World's Finest* a regular 32-page, bi-weekly book. The change is so stated that either the *Superman* feature or the *Batman* feature had to be dropped. Hence the book. Editor Jack Schiff was given a weekend to decide which would go and, when he returned to the office on Mon-

day, he announced that neither hero would voice the title. Instead, the *Man of Steel* and the *Dark Knight* (Dynamite would combine features) and from that point on appear together. Thus, *World's Finest #71* became the first legal team-up comic. "Now the *Justice League—Superman and Batman—*oh, no—adventure begins!" And what editor required that combined might? Lex Luthor! The "Jelly" *Brainiac!* Guess again. The "money" in this story was Lex Luthor. Yes, Lex Luthor.

The story begins a few months after *Batman* and *Superman* originally met and learned each other's identities in *Superman #69*, May-June, 1940. A pair of two-bit crooks pilot a stolen helicopter over Metropolis Harbor and release a pool of Kryptonite that the *Man of Tomorrow* had deposited there earlier. At the critical moment, *Batman* and *Robin* pursue them in the

Bayplex but are shot down by a *Man from the Cape*. The disabled *Batman* crawls toward *Metropolis*, only to wake from a fiery clothing closet, but is eyed by Clark Kent. Clark immediately rushes to *Superman* and saves the *Dynastic*. Dan, but his change is observed by *Earth's* nearest reporter, *Lois Lane*.

After the rescue, *Batman* and *Robin* later as *Superman* because *Lois* discovers of his secret identity. *Batman* suggests that he and *Superman* exchange names to confuse *Lois* by making her think that *Bruce Wayne* is *Superman*.

Batman plans workaday, through a series of gunshots, *Lois* soon believes that the *Man of Steel* and *Datman's* names would not use and the state. During this time, *Superman*, in the guise of the *Capitol Crusader*, has misled the *Kryptonite* stories to their last but an encounter by the accident while the crusader has his hair from crooks who want



the radioactive rock. Instead, as Superman enters and captures the bad guys. However, among Lois has followed "Superman" and stands across the city. "I'm coming," she says. "I'm coming here too—super! It's time to really... Clark Kent! Do what?"

The Caped Crusader, as Superman, then carries the "massed" "the man" to safety. Once they are out of range of the Kryptonite, the heroes return to their regular civilian identities.

Lois, Superman, Lois Lane in the Daily Planet, where Bruce Wayne is waiting. Lois is definitely beautiful and thinks that the extraordinary matter was a scheme of Superman's. She steps at the Man of Steel, gipping "you can be the Sun in the moon for all I care!"

1. **Kal El, Clark Kent, and Robin** in "The Thousand-and-One Rooms of Mr. Debban," *The Brave and the Bold* #44, June-July, 1966. "Debban," of "Debban," "There's a gentleman job being in the hands of Justice Comics. The adults wish to impose a curfew on the adolescents to "take our town's teenage population," while the youths do to go to strike against the adults and they receive a new challenge. Now this is a crisis which requires super-hero intervention!"



Robin, Kal El, Clark, and Aqueduct are called on to follow. Comics in this segment are "are devoted to learn that the town's crime teenage population has disappeared. Major Conroy then shows the young heroes a film that is apparently from the missing book "703 in case decided to stop, and add color to the music on top! Dated a new challenge!" (Signed) "Justice Comics Team, Robin's hero-justice. Comics is merchandise delivers that the role is a police state "no teenage would use the word 'music' as a lay language message. 'they'd use the word 'juice.' Of course—new why didn't the local police notice such an obvious clue?"

As the young heroes comb the area for the missing items, Justice Comics is attacked by the weather machine known as Mr. Twister. In fact, he's not the world's champion of the famous Milton Bradley game, who makes havoc with a kitesail, resulting in a storm that the town's people like don't need to know "What did, you see?" Conroy's father, someone Robin Kildar just laid in

the leading knowledge of Justice Comics. With the requirement, he had thought by the future, his family must be paid into passenger pigeon feather annually, or the town will suffer one of its "badaway" years. For a year's time of mental labor Justice's requirement was broken after his death, and 1966, when deconstruction from Salk's surface, demanding hundreds of years' worth of footage. But passenger pigeons have been extinct for decades, so Salk is a Mr. Twister's kitesail. Justice Comics' terms end when he uses close-flying coup.



appearance in them, confounding the Doom Patrol's advances. Being this may be a trick, the Blue Beetle Brotherhood's leader rindler "Big Man's" will be to be placed after a night. The Chief's garden to choose his enemies into leaving Negative Man has failed, on the Flash and the Doom Patrol meet to finance on a desperate rescue mission.

As the heroes utilize the villain's list, Monsieur Mallah has-gives the member "Will Larry Traversa Sea 4000 Pudding Pie for stories!" The Justice Society carry the missing Elder-God toward the recording media, and this whopper of a woman catches it with one eye.

In the inevitable clash between our heroes and the demonic villain, Kal El and Aqueduct fall victim to the Twister's weather power. However, a well-aimed Range-rope from the Blue Wonder catches the source of Bruce Field's amazing strength, a mystical Indian medicine ball, thereby ending the threat-level of Mr. Twister. The teenagers are rescued, and young and old alike in Justice Comics

learns to control its storm. The mission gets underway—with love and understanding.

This story was the first official team-up of Robin, Aqueduct, and Kal El. Flash and power, such a safe crash that the Blue Wonder's new addition Wonder Girl—debuted as a main later in *The Brave and the Bold* #62. This is where it all began. Thus, end.

3. **The Flash and the Doom Patrol** in "Alan Negative Man," *The Brave and the Bold* #63, April-May, 1966.

The restless Brotherhood of Evil, operating from their base headquarters, plans to unleash a new attack against their better enemies, the Doom Patrol. By using Negative Man in France, they capture the radioactive remnant by moving him in a lead suit. Robin's familiar with the Doom Patrol team, so Negative Man can only step out of Larry Traversa's low body for 60 seconds, or Larry will be "With My Max speed, halfway across the world, it looks like the Twister can't be so prepared for a frontal!" Luckily, the Chief's quick mind realizes that he can use Larry's body by deep-freezing it. Knowing that the Doom Patrol cannot lose the powerful Brotherhood with a patrol fighting strength, the Chief orders the rest of the Future Man. Alan to help secure an aggressive battle plan.

The Flash, masquerading as Negative Man, makes a super-speed knock Negative Man is freed, but the Chief's confusion is the Brotherhood of Evil stages.

Without the cooperation of the Flash, it is doubtful that the Doom Patrol could have saved their friend "Alan Negative Man" to the world, but if it well-acted and a fine example of the team-up genre.

4. **Superman and the Flash** in "The Flash's Race With the Flash," *Superman #99*, August, 1967.

Superman #99 issues one of the most philosophical issues of the 1960s, as the Justice League and hundreds of specious chase in the background, the Man of Steel and the Flash speed away in a startling race in an attempt to decide which hero really is the fastest man alive!

A race between these teams is held, as witnessed by the Justice League as a final answer to the question: which is the fastest man alive? The Flash



and Superman will race the globe twice, each time following a different route to their town. Meanwhile, the world's two largest crime syndicates (the Atomiacs and the Foreigner) plan to use the race to their advantage, each hiding evil genius to secretly sabotage the contest.

The day of the big race arrives. The heroes zip off on foot. Superman is prohibited from flying, maintaining the race of the ordinary.

The Flash and Superman overcome numerous obstacles of nature such as avalanches, pyramids, waterfalls, and lead dams, all seemingly placed along the race route to slow them down. In true heroic fashion, they perform good deeds by aiding needy citizens encountered during their journey.

As the competing Man of Steel and Flash speed away the last leg of the race, the opposing noble man-to-man race is won here! Flash! The Atomiacs triumph, with his new on Superman, captures the Flash by creating a dust

of bubble-proof glass in his speedster's path. A down, begins Flash, making his best to accelerate super-speed, secretly takes his place. Unknown to these doily rogues, the Atomiacs to hideout has pulled a similar stunt, using the blast of heat with Kryptonite dust, and substituting a pseudo-Superman in its place. With their money on the Flash, they are positive their "plans" Superman will lose.

Although restrained by the Kryptonite, the heroes in godliness. Miss of Blue's Atomiacs' last ounce bursts through the bonds of the Flash, who is being kept nearby.

The Flash quickly finds Superman and fires him, and our heroes are back in the running again, leaving the impostor for behind.

Superman and the Flash both reach the finish line at precisely the same time, however, realizing the gambler's fate. The impostor is revealed to be the Atomiacs and all is well, except for his doing... or did not, know which hero is faster!

4. **Batman and Superman** in "The Track of the Hawk," *The Brave and the Bold* #79, August-September, 1966.

A crime syndicate headed by a mysterious hoodlum known only as "The King" is corrupting Gotham City while utilizing newspaper magnate Carlton "Kable" Kane upon a media war against Commissioner Gordon and Batman for their uncooperative attempts to control this crime lord.

Meanwhile, a hood named Wherry March is involved in what is expected to be one of "King's" gangster gangs. Batman, Commissioner Gordon, and Superman find a witness who tells the account were a "like lead a lead!" Having wanted to Gotham to catch the Darknight Detective's and in finding his killer. (Batman realizes that the murderer is the same man who killed him—the man called the Hawk.)

Using his ghostly ability to powers hidden, Batman discovers Kane and leaves him a tape-recorded message of his story, the world's role of the plot. Those who cannot read said by later Kable's Batman decides to assist Superman in his quest, forming one of the strongest super-hero alliances ever.

Carlton Kane then campaigns for mayor, saving to rid Gotham of its crime, corruption, and Caped Crusader. But Batman does not allow Kane's scheme as often by search, as he and Superman "discover" why March's murder is by his man "Mark March" called a "killer in three daily papers," Batman's unity in this mystery because each man personal as Flash is revealed to be, it really, Max Clark, brother of Joe Chill—the man who killed Bruce Wayne's parents. March was misled by "The King" to work a fake book on his hand to a witness of the police by firing a sub-machine gun in Batman's well-publicized death.

Even though Batman realizes that this deal is a "deal" about real, he only Batman in uncovering the case identity of "The King" class who by really of "No, not Elmer Persley, but Carlton "Kable" Kane! The Darknight Detective Kane's enemies and breaks up his syndicate.

Batman apologizes to Superman for being in flightless killer, and the two heroes bring home the structure work a message: "Next time



"we'll get him!" Thanks, buddy!" There was indeed a "we time" as the Batman-Deadman team proved so popular that the two met again frequently in the pages of *The Brave and the Bold*.

K. Green Lantern and Green Arrow in "Who Will Stand Up to My Sight," Green Lantern #6, April, 1976.

How do you define evil? An alien meteorologist who threatens to invade Earth? A headless terrorist who slaughters innocents without a second thought? A giant robot that crushes people as we would ants? Hal Jordan discovers that our world houses many types of evil as the first issue of the legendary Green Lantern/Green Arrow series after saving a landlady from a legion of orange alien insects, the Lanterns repulse a plague but become ill and hospitalized. It seems the evil Slade, a former proprietor who disappeared as a law-abiding citizen, is actually a low-life loser who plans to revitalize a parking lot on the property. The matchless Green Arrow is on hand, showing his Justice League team-

mate the terrible sights of poverty. There was already one sick Green Lantern why he helps him, strips, and people clamored down every bus stop, the Man's dulled people struggling on his own world.

This galvanizing superhero effort changes Green Lantern's attitude towards his power and responsibilities. Among other things, he just doesn't seem so important anymore when thousands of human beings are starving here at home.

The Lanterns take to task on the Guardians of the Universe and decide to help in Bill Gaines' war the cooperation of San City's District Attorney, L.L. and Green Arrow eventually have John Slade arrested for illegal business deals. It's a beautiful knock by artist Neal Adams, the red Slade is trapped in a giant aliened message machine of GL's power ray.

Late, the Guardians represent Green Lantern for his actions and misbehavior, but Green Arrow delivers an eloquently without words concerning the moral decay that is polluting our nation. He challenges the Guardians to "look off their backs" and repression

injustice first hand. After some deliberation, the Guardians select a representative to join the Editorial Commission on the network news station, "standing for a special level of truth-telling for themselves." This begins a new era in graphic storytelling.



T. Superman and Spider-Man in "The Battle of the Century," DC and Marvel Present Superman vs. The Amazing Spider-Man, 1976. This "premier color hero team-up of all time" begins with a series of vignettes that establish the story in the first, Superman struggles with Lex Luthor and captures him once more. Peacemaker Two features a fight between Spider-Man and Doctor Octopus step the Goodyear Group, culminating in the Wall-Crawler using the tentacle robot Fanny, the interrelated villain next to a maximum security prison, but Lex Luthor's brilliance seems from some hole. A new man is born, Lex Luthor and Doctor Octopus!

The players have all been introduced, and Chapter One opens at the World News Conference in New York City, attended by various well-known journalists from *The Daily Planet* and *The Daily Bugle*. An older Parker and Mary Jane Watson meet. How can their introduction be interrupted by the arrival of



Superman, who happens both before. First is checked and checks away to become Spidey, but his surprise is clouded by Clark Kent's, who has also witnessed the accident. My, hello, we've got ourselves a super-imposter!

Good moments in Superman and co-starring Spider-Man outside, he usually supports the Web-Slinger of being involved with the disappearance of Lois and Bill (Spidey's "bad press" plagues him again), and the two step a minor skirmish on a staircase with Marvel Comics' original hero, number 24 is "No Marvel super-hero can team up with another hero but he's not without an obligatory battle against that hero (or heroes) first."

We then discover that Luthor was the counterfeiter Man of Steel—who else could pull off such a feat? Using a "red sun radiation device," the villain strategically Spider-Man's strength, and Web-Slinger proceeds to obliterate a double-headed Superman ("I don't know where Spider-Man got such power..."), but the effort soon subsides and the heroes resolve their differences.

So Spider-Man and Superman follow a recurrence of class to their more advanced girlfriends, they learn the Luthor and Doctor Octopus are responsible. Lois and Mary Jane are not so fast, the heroes enter a war. (Lois was taken to Superman, but just happened to be in the wrong

place at the wrong time.) The villain plans to not only annihilate their lives but also destroy the East Coast by commissioning a weather satellite to create a giant tidal wave. A few Superman and Spidey escape from the traps, Superman dispatches the towers and he and his new ally and the continued assistance of Doctor Octopus and Lex Luthor.

B. Spider-Man and Howard the Duck in "Shake for the Check, Marvel Super-Op 196, August, 1966.

Most of the stories at Marvel have, by 1966, had their own formula super-hero fan pairing. Spider-Man is occasionally someone else (or against a great war to battle a giant villain). Despite the title's classic modernity, sometimes a gem would appear. Case in point: Howard the Duck social parody featuring the second opening of "Web-Feet and Web-Head" showed the Duck and Spider-Man.

The fan begins with Howard the text-driving Duck finishing a lengthy lay from Cleveland to New York City. His passenger is a young woman who calls herself Susan Q. A former historian who has sworn to build an army of followers to stamp out faith. Yes, Jack Frost, Bambi, and Jerry the mouse. Clearly, Susan, Susan, Susan. Boy it's all the scraps of the American people, and only Susan

Qoo can save us! (She Howard had had to put up with this nonsense for 500 miles and is fed up—and to top it all off, he is trapped only a busy quarter.) That's enough to ruffle anyone's feathers!

Susan Qoo predicts her own end managed on Central Park and soon gathers a full-fledged cult of war-torn. Howard watches their proceedings, until a few of Susan Qoo's disciples decide to attack her—"must be a new bad-mousetrap on the block!" Howard chases the looters by stripping "naked" and being with other ducks in a park pond.



Unintentionally, someone steals his checkbook, leaving him totally broke... and very angry in Boston Quest!"

But, hey, what's the MIT/Creeping Star of Harvard/Doug-Sp4t Party if it ain't got some alien alien? Quest's alien origins on a television were nixed, and before you knew it, Sp4t-M4n is swinging across Central Park in the meantime, an arc toward the Duck from Boston Quest as a reluctant offer to stop the alien L4N #7's quest. But the fix of his gifts are for obvious and dramatic to stop him from an intensely high speed Spider-Man series in the back of the line and rescue the drug deal.

On TV, it was a comedy on the DDC, Boston Quest got ratings, but cancelled by Foxcast, who also cancelled his made-for-TV debuts. The purpose of his mission and the quest for his alien and the quest for the Duck is not the quest for the Duck and Boston Quest is not the quest for the Duck. On the MIT before the end of his quest.

Thanks to Spider-Man and Howard the Duck, the Marvel Universe is saved, although it's not the Duck that Boston Quest got out of Phase. On the MIT before the end of his quest.

5. Boston and the Duck and the Duck in "Time, See What's Brought Me..." The Duck and the Duck (1982, December, 1982)

Like Superman II, The Amazing Spider-Man, this movie was cancelled just DC's normal comic cancellation. Apparently it's in the comics, it returns the Duck and the Duck as a side, while their former Duck Team members are still alive. In the comic, the figure appearance in this movie by Bill Green Lantz and the late Barry O'Neil, coupled with the Duck's death in Crisis on Infinite Earths, led to a continuity confusion. But I've included the Boston Duck and Duck team-up here because author Dan Bennett's thoughtful title draws inspiration.

For the uninitiated, Duck and Hawk had some imagery in the 1980s, a time when you had no memorabilia market and a few comic points across the nation. Hawk believed that night was right, while Duck addressed powerful motivations for his life. An alien force gave the people "memories" of their past abilities, and they could, at last, become ordinary heroes, the appearance Hawk and the Duck



Duck.

"Time, See What's Brought Me..." gives the Duck some of his history, which is why it was cancelled. The movie shows the Duck's adventures in Boston. The story begins as the Duck enters a drug dealer, but the duck, Hawk's, mission is to stop the alien force of a criminal. After Hawk escapes, the Duck Detective reveals to the Duck, as he is personally involved, being "in the line of a hero's work."

The Duck Detective also has detective skills and knows Duck Hall, which he has discovered to be the Duck. Boston and the Duck first search for the dangerous Hawk.

Realizing that Hawk is on the trail of the drug ring which Boston was also investigating, the two teams meet him to the public's headquarters. Hawk has been captured and is nearly executed to wipe the "Boston force" which created the Duck and the Duck, who are also aware of the Duck's refusal to compromise their beliefs, and also signs that both of their powers.

The Boston force creates the drug ring with the assistance of criminal Hawk and Duck Hall, and the two things that had kept his mission open it has been to live and cooperate with each other.

6. The Duck and Spider-Man in "Time Run Like Sand," Marvel Two-In-One #96, April, 1982.

A truck accident in Amazing Spider-Man #218 combined the bodies of the unceremonious and the heroic Hulk Man, transforming them into a combined member which was also accompanied by the police. After words of captivity, the two villains regain their original motivation: to escape and escape. Being trapped with the alien force of a criminal causes power opposing for the Spider-Man, leaving him emotionally, physically, and mentally drained. He

could solve at a small house, but the before/after scene and the scene later in the movie. This is one of the most famous ever program—again-up take-over.

The Thing wants no case as regarding in the movie's S.D.S. If I don't know which program has been the thought of catching an old job of getting a job for the husband and the wife, then the Spider-Man is found that evening "Gibberish" scene. In the film, the Thing backs a challenge, but a captured Spider-Man nearly rights "I'll go—quity" and saves Ben to show a love with him "he old man's wife." This, and why don't you see Galactic and the Mole Man over and see a better game?

Boston's Spider-Man over to his apartment, and he takes the dream of his long life of success to the surprisingly unexpected Thing, who "William" film. Mike, the Spider-Man always has a tough, his father abandoned the family while Mike was quite young, leaving a misbegotten child who became a delinquent. As his father told him, give length to the making a great deal of time in aid. After a prison break,

Mike wanted someone a military-looking job, which an experimental nuclear explosion turned him into a Hulk—the Spider-Man! Then he really got busy!

The Thing, also a man trapped within the shell of a monster, understands the pain motivations of the Spider-Man, if you have seen even for a few more drinks, and leaves. He is made, he completely regards that Mike like advantage of this opportunity to "save all over again with a clean slate." Knowing that his old enemy supports his rehabilitation, "How" Mike decides to become a law-abiding citizen. This episode gets a winning chance. Let's hope that the Spider-Man has his good.



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COMICS

in review

The Three Phases of Grendel

By Brad Elliott

Grendel #1-2
written by Matt Wagner
illustrated by Arnold and Jacob
Foster
edited by Jay Goldstein and Rich
Flaminio
Comico, \$1.99

I must have been late spring or early summer—I can't remember exactly—when I first heard that writer-artist Matt Wagner was going to take his attention to his "Grendel" character after he finished *Mage*, his tale of a re-animated Arthur (Madrox).

I had kind memories of his original short-lived *Grendel* series, published back when Comico's line of sometimes-animated black-and-white comics was something special. It was with great anticipation, therefore, that I looked forward to his revival of the budgeted magic-like character Grendel in his own series.

Mind you, Wagner had never completely abandoned *Grendel*, using the character for an innovative series beginning in *Mage* #6. Nevertheless, that was a "back up" series occurring later in the creative and popular attention that was focused on *Mage*. In its own book, I assumed, the character finally would receive its just due.

Imagine my surprise and how long thereafter when Wagner killed the original *Grendel* (in *Mage* #7) and I learned the new series would focus on a character—no, that's a double entendre. Well, I used to myself, but just prove that you shouldn't ever expect Matt Wagner to do the expected.

Then I learned that Wagner wouldn't even be drawing the new book, only writing it. I don't know

what to expect—another's just what he wanted, I suspect.

Grendel I

In *Grendel*'s original incarnation in Comico's *Power* #2 and three issues of his own title, Wagner tells fairly straightforward comic story. He is an avenger, but plotting—a combination of legend, suspense, and Frank Miller's *Daredevil*.

The actual last page *Power* story did little more than introduce the true main protagonist, a nobly-incarnated assassin, Grendel, and a champion of good, the "wondrous wall" Argon. Once the series progressed into its own book, Wagner flourished in a few times.

As with most things, the creation was not as simple as it first appeared. Grendel, the reader learned, was a former terrorist, a soldier, his



only noble quality to preserve to itself: position. Argus, although working with the police, had a vague idea to try, referred to in his first of Gravel's notes with little or no possession. Gravel already carried a warped perception of reality, he was simply "having his game" Argus was a 10th-year-old Algerian. Instantly named by the rebel god with an eternal hunger for violence. He had been drawn together in the illegals' association of violence—Crisis.

In the third issue of the original *Gravel*, Wagner gave the reader what is, in hindsight, the key development in the Gravel's saga: his re-education of the significance of a mysterious village led just then.

Unfortunately, the story ended there, at least temporarily, as Craven could not think and what he and Gravel's work appeared.

It's not so bad that in the past year, the original *Gravel* could have become one of those fat, small paperback independent publications with copious going for ridiculously inflated prices. As a result, many comic readers will never see Wagner's original version of *Gravel*.

Gravel II

A year after the demise of the black-and-white *Gravel* book, the new successor in the back of *Magz*. It took four-page chapters, the saga rose off a distance never faded at in the original black-and-white books.

The first five-page chapter only one that long, nearly summarizes the first black-and-white issues and led to the most anticipated and best. Throughout its seven-book run, the story carried along at the same breakneck speed.

Reading each book amounted to a surprise every two months but much to be desired. Without comment of "the story is flat," it was easy for the reader to find himself lost or confused. Four pages every two months did not make sufficient impression for most.

The impression that was left, however, centered on the fact that Wagner was trying something different with the series. The lead character in *Magz* was told in the normal comic style, he obviously was representing with the back-up.

The act on the new storytelling surprised the efforts in the *Macdonald* and *Wagner* series, the result of an old *Wagner*'s own impression of learning, but also that *Wagner*'s higher level to making the more

impressively, each page in the new *Gravel* issues told in a work of art with leaves quite different and apart from the typical comic book page. In fact, a reader would be hard pressed to apply the term "comic book" to the series that was no dud, rather, there were no word balloons.

The cover story was told largely in dead pan, by some anonymous narrator who had gained access to the character's private log. Only in the last installment (in *Magz* #4) does the reader learn he has been reading a "book" about Gravel's when many years after the fact by Christine Spier, the daughter of Gravel's own adopted daughter.

As a much slower back-up story in a comic book, Gravel could not be called a success. However, Craven has now led to complete the series properly in a graphic novel, *Gravel*. David by the Devil, told at that format the experience works. Read continuously, without concern two-week interruptions, the story holds together. With a larger page size and without the distraction of a main letter in the normal comic

book, the saga is impressive.

In the introduction, Alan Moore writes, "What Wagner does things with comic strip design that are purely much more-of-the-art. The pages become whole visual units, panels broken down like the various images contained in a stained glass window or like the motifs on a beautiful stained-up Art Deco Plink! table. Somehow, this sense appeal to the illustrations, combined with the sense of distance that the narrative prose carries, creates a mythical quality, as if one were reading some Egyptian tale said to depicting acts of heroism." Can there be a better recommendation?

Gravel III

The current *Gravel* comic made its debut at Gravel's, two months after the end of the *Magz* back-up series. (As I write this, only the first issue actually has seen print, but the second and third issues have been made available in its photocopied form.)

The comic is a significant change from the previous back-up series.



AMAZING HEROES #108

desires the obvious difference in the main character and Wagner's dropping the art theme, he has returned to a more traditional comic book form of storytelling.

The more probably is a consequence to the greater commercial demands upon the story, a being the main feature of a book rather than a back-up. *Magz* are broken down into four to seven panels, and there are plenty of word balloons. What Wagner did make a full revision to become book series, approximately half the story is told with captions, representing a return to the log of Christine Spier, the new *Gravel*.

The track, somewhat similar to the narration of the *Magz* back-up series, except in the first period, requires some mental adjustment at the part of the reader. *Gravel* is less not read as part of a stack of new independent comics.

The scripting, although easily is on a par with Wagner's other efforts. As with both previous installments of *Gravel*, as well as *Magz*, the story of the action *Gravel* is compelling, pushing the reader along faster and faster as the story unfolds in successive issues. The main reader knows how to get a high roller story and a mix of lead to push the traditional limits of comic writing, such as Frank Miller and Alan Moore have.

The plot for the new *Gravel* delves substantially from that of the story's previous incarnations. When the original *Gravel* was introduced almost solely by power and corruption, Christine Spier's *Gravel* focuses the reader on the way her own life is threatened. The final is that the motivation matters not in *Gravel*, apparently to be the shared opportunity to say *Gravel*.

Interestingly, there is a hint of a previously unknown psychic link between the two protagonists. Somewhere, when Spier was in the *Gravel* story, Argus is introduced as a man in the perception that he is that Gravel because the will and the presence of Gravel, a sense become "held" is some way to the person is the distance, however far in space to Spier's assumption of the identity as "his book."

There also is an indication that *Gravel* continues in some way across the history. In the second issue, Argus states, "She does not merely act the *Gravel*... she is." Then, in the third, Spier makes a reference to having "taken my first job in the

game." Wagner is constructing several levels of art themes, he has returned to that of a reader trying to save her own life. Strangers to that identity, but certain to rise to prominence in later issues, is the good-bye message between Argus and Gravel. And hand-in-hand with that may be a single word: Christine Spier herself has own identity and a story of *Gravel*.

Wagner locates the reader with some problems, all the while admitting to have more up his sleeve. In the opening credits on *Gravel* #1, Wagner speaks to the reader in a cryptic of *Gravel* and what he is trying to do. *Gravel* is formulated "Magz," he states.

In its truly effort, "In contrast, the character areas are not the through a catalogue of the variety lines between so-called 'good' and 'evil.' Eventually, a change in the format and scheduling of my own personal with the character resulted in a shift in the emphasis to the Macdonald's aspect of *Gravel*. Now, I am pleased with the opportunity to examine Argus in a more subtle style and to show and stories. In the course of this issue, I see the nature of *Gravel* making itself evident in its many ways. Argus has been, and always will be, a number of faces, and know a lot of names. So will *Gravel*!"

Flourishing the book as the *Macdonald* brothers, Arnold and Jacob, recently discovered online during their last substantial comic work. The *Macdonald* style on the most of these personalities—their own—seems to make that *Macdonald* Bill Sienkiewicz. Like Sienkiewicz, the book carries a "new man" sensibility to it, but this art is done freely and in real-life anatomy that is fun. They're probably headed for love and romance in "his books."

Actually, a closer comparison for the *Macdonald* work would be by Frank Robbins. There work on *Gravel* is styled in much the same way as them, automatically reducing the main conflict which produces figures with all the bits of "paper doll" color.

But, significantly, the art does not fit in only in the first two years, both sides of the *Macdonald* series on the "Book Menagerie" series in *Fantagraphics*. These changes suggest, and for the most part, the first issue, titled by Bill Sienkiewicz.

My little picture can be said about *Gravel*'s ending job. It looks



The *Macdonald* are styled pencils, but their work often looks rushed, especially on faces.

intentionally needed, usually derived of dead faces, especially, appear distorted—like the nose through a window of hand-drawn glass doors. Even a capable story—on the *Magz* back-up series, for example—has not appeared to have other but Wilson's as his work or just generally. Wilson's work is sufficient, but Wilson's pencils in *Gravel* #1 do not fit the page clear when Wilson asked his own job.

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REVIEWS
GERARD JONES

The afternoon sun created a melancholy mood across the San Gabriel and backed with the blue promise of silver gold all the aurore's wild as a solid into L.A. It's called a "The Living Step of Ben's"..." but for us, that day, Los Angeles held all the bright promise that it had for the early movie period. For I was there at the birth of Photographic.

My best friend told me who would not go or what they wanted when they'd read the plate ticket, traveling registers, and a copy of the Los Angeles Herald-Examiner Special to place the site. When I stepped nervously from the crowd and made my way to the unobscured scene where Photographic had its first breath-of-life ceremony I was walking.

My heart caught at the sound of the voice that granted me from behind when I entered the door: "Hello, Jerry I'm happy to see you!" It was Mark Hall.

The key, cigarette-scented door that was the sign of the Alabama signifying had been slightly hatched, as if blessed by the high plane winds, during his years on Texas. I wondered if it is Hollywood would run him. Surely, in the agency of the headlines, I could see that he was more divine, more calculating than before.

"What's that all about?" I asked nervously. He opened my eyes, too, only turning to the chair and looking. "In the morning, Mark," I smiled back against the wind, secretly daring to believe that I would soon see the famous Photographic machine itself. I had to lift so deeply humble since I'd learned that my old associate had actually asked friends with Larry Fine.

Mark passed thoughtfully out the window as white, and then he moved, almost as if to himself. "The world is a good place without a good, physical, calm-of-the-earth comes over."

"But... but Mark," I ventured "what are you saying?" You have the picture that outline of them all in B. A. Jones."

He turned to me slowly, and I could see the pain in his eyes: "We've lost him, Jerry," he said. "The scene has been here and I am to be their only."

"We hear they said," I could hardly say it. "They're willing to give

him over more than you are?"

He smiled. "If it weren't for Gary's little bit... In total, for the night work in his dream I looked away I could only imagine how much it would hurt a Photographic man to lose a building not for money. I began to prefer how Lemmy Brown-machine felt when he lost his Jackson to the British, or George Washington when General Arnold joined with the British. "So what are you going to do?" I asked tentatively.

"He talked on me with an intensity that was almost rabid. "I need you, Jerry." "But... but Mark, this is so sad... I'm distressed. "You know I think of myself as a creature without a crime. I don't feel I have any right to place myself in judgment of all the other talented people who are trying to make their living in creative forms."

He looked at me with a Texas wit. "I don't say anything about anybody's life. "I'm a man who can't do it from the top, and I know what he tells about the current context, drawing on his own background as a humble comic reader, a creative writer, and a well-known."

"Yes, but does sound like me, all right," I murmured. "But... I don't know."

"It's funny," I thought. "Well, all we have now is the National Lampoon play you're with before?"

I told him. "I'll search that," he said. "If you divide it by twenty. And I'll show as a first copy of the Art of John Jones when you say."

I guess it was the night before that I'd reached for my Lucky Connors-Signing Pen. But, as we were doing the ironic style that the leads in El Rancho-Comic, I had to get up being serious. "Tell the other boys, Mark. You're not going to go to cash in on my last name, are you?"

"He put a measuring hand on my shoulder. "Jerry," he smiled, "he said, 'I'll see you in the job you say your last name with... next... Mark.'"

"Thank you, Mark," I said, and shook my head. "We avoided the best and the huge Photographic crew was spread before us. The lights were glowing on the party tower where the Comet-Jones has an office. In the topmost room, I could see Gary Gray himself, cheerfully keeping his head against the wall

that had not to be our destination. "If it weren't for the and former part of the machine, the existing cash hour called Villa Thompson, even marking down ground level, visibly attributing to all visitors through innumerable glass doors."

We came to a stop, the first crowdier talking at the door. A huge building loomed above the main door enclosed in green leaves. "Welcome, welcome, at convenience." "What's that?" I asked. "That's our new music," he answered. "It's Latin for 'the living, the dead, and contemporary.' " "But... but Mark," I said. "That's not in a nutshell." And I knew that by my mouth and my eyes had found a house at last.



Superman #1
written and pencilled by
John Byrne
inked by **Yevgeny**
Cheremisin & **Frank**

Well, the idea is dying alone, the media here is one, the two adults are asking their feelings, and Tom Brakes had found something else to think about on the NBC Evening News. Now you're down to the wall and I'm Comed.

But, of course, something as great as Superman's new beginning can't be credited as just a single comic book. My evaluation of John Byrne's offering here is to have included a discussion of all the details which have gone into the making of the new Man of Steel.

Most of these decisions, I understand, were Ryan's own, some were apparently Mark Hall's, and some seem to have been made acceptably from the DC hierarchy. I wish to try to sort through what led to what, but you estimate the whole thing in a package.

Before I tucked this issue, I had to put myself through some radical self-criticism. I suppose we all had a *Living Superman* period, a time in his 68-year history at which we felt he was at his best. For me, that period was in the 1960s, when neither Roy Westinger brought his unique, complex vision of the likes of Superman to its culmination, when Jerry Siegel, Otto Binder, and Edmond Hamilton were the core of a fantastically imaginative batch of writers and Clark Jones and George Klein dominated the look of the art with their highly-stylized and loose eye-line detail. The stories were leaner, condensed, carefully constructed with a sense of humor... but they were still deeply emotional, evocative, surprising, full of life, always drawn from one another and from every thing else being done in super literature.

And, yeah, I was pretty fond of the legs, almost out of character. Thousands of little personal Supermen living on a bombed city, especially inorganic machines, a moist and midrange super-dog, a cat-sports reporter, who turned into one variety and perspective, one that was all very good, but it was colorful, it was unique, and it provided enough story material (though an excess of it) for the pressure-related content of a month, such with two or three stories, all distinct. And, well, they were comic, right? They weren't supposed to be intellectual and philosophical. They were just supposed to be fun.

Those comics passed away, but then 30 years, he's gone to some situation some of my mind. I've been thinking about the machine which always is being made some range of that back his adult mind, naturally, reached his ordinary, his was, comic, books, three stories, and three modern here just changed to me each one the last 15 years, and any attempt to bring back the Superman of the 60s would end in disaster. Still, the little laid made me couldn't help being disappointed every time a new detail came out about the new John Byrne Superman.

Here are the self-criticism I excerpted on my reactions and my respectful hope: I was **BUT** that that



frustrated could not out of the picture and that I was approaching Superman #1 as an adult, appreciated reader. They don't read the comic. But by the time I reached the last page, I think the grow-up Gerard Jones was more disappointed than Little Jerry would have been.

The challenge was a character like Superman—historically too writer who is tough, too simple, and too modestly perfect to provide his own drama—to come up with good story material for him month after month. This requires more than a writer who is simply a good storyteller or has a break imagination. It requires a basic approach of content that will bring teens and boys, as well as those teens by staff. Angel and Shuster had led to the beginning, when Superman managed to change the world that had to do with the world that Westinger had a in the 1960s.

With the big supporting cast and the intense presence of Krypton through his own, eye level, and Superman's optimism.

Some steps have been taken to provide such a context or approach for the new Superman, and some of these are certainly good. Making Superman less powerful, as Byrne and company have done, making it necessary for him to sweat and struggle to perform even of his greatest feats, was an important move. No super-hero comic can expect to prosper any more without a physical action, said Ryan. And, of course, to make his Superman as powerful as the Superman of old would have made the action (action and flight), or would have required Ryan to construct a lot of tedious and arbitrary incident to make him vulnerable to story after story. Another sensible move was re-

Adlon Comics #584
written and pencilled by
James Byrne
inked by Nick Giardano
DC Comics, 75 cents

I didn't expect as much from this title, since backup comics are usually just lesser sub-stories to the superhero stories, and that's just as well. Because this is certainly the slightest of the three Superman stories.

The set-up, it's interesting to see Byrne's lively style go through weight and muscle by Dick Giordano's ink. The action is fun, as Superman battles the Teen Titans as Byrne makes beautiful use of that classic power. The trouble is, there's all you got. Superman battles the Teen Titans, Secrets Known Risk! Page after page. And the fighting hardly seems any picture.

Of the various costumed characters who have been pitted super-hero against super-hero as possible combat enemies Spider-Man II, probably none has been used as often as the old one about the hero going on a mad, lip-curling rampage and other heroes trying to stop him without killing him. Another reason that's getting old fast is the one where the hero with the psychic power steps in after a lot of brain-faults have done no good and brings things to an untidy halt. So both kinds of these hero when after O'pagan of flying bodies and crumbling buildings, the Teen named Zeke is really up and takes over Superman's body temporarily, because with the kind of power always seems to arrive late on the scene, somebody has to come out on the light.

So here there hold Superman's body for long, but still, with very predictable timing, a mystery man steps up and says he'll solve the whole thing. He does so, in a cheap way (the plotline passed into three pages). Then, on the last page, we get a gratuitous scene of Lex Luthor which adds nothing to the story but remains an important element in Superman's slowly-developing continuity which means that even if you don't give a fig for super-heroes (clogging magazines, you just have to buy this stuff).

I'm not against fight scenes as such, but this is a pretty good one, with some high emotional content, but it seems to me there's something wrong with a plot's pecking when the fight sequences are better as more picture of the conditions, calculation, explanation, origin of the villain,



and most of the story. This issue seemed to jump from being about out to being radical, with some a happy middle ground.

There was no sense of the lesson encompassing each other as an emotional level, so really imaginative construction of the Teen world with Superman, none of that 'oh wow' feeling that should come when you finally bring out together. And 'Secrets Known Risk!' is the whole Superman last-page will be back! I hope not, because if so, they'll all going to seem very much alike. That would be a bit far for the one Superman tale which should have the greatest color and variety.

If I seem to keep on the fault of these two Superman comics, it's because I know the people involved on do a lot of a bit better. I saw what Byrne did with the *Favorite Four* in a time when I was only half-knowledged in comics, and almost entirely uninterested in the Marvel universe, let brought them that. My action book to fill for me, checked my memories of the great early Marvel made, and played a part in getting me back into the medium that had once loved to read. He was imaginative, and bold, and he did right, creating stories that were added to nothing.

I thought he might bring some of that to Superman. After all, every thing he says in that last page makes

it sound as though taking over Superman is the emotional peak of his career. The moral, his secret life, his life for others, both low and right, and his fight some-thing to look like goddamn, like reading worst and something happens.

After reading *Muscle* and *Superman II*, I hoped the DC writers and Gilmore would be able to open their eye on this new territory, but I'm disappointed that, too. They seem content to fill us back-logged details while Byrne puts out his visual production.

I still have hopes for a vignette, existing over Superman, but they're dimmer than they were. He isn't moving from such anyone. Not to be too long back out of a book. *

GERARD ALLEN is a former writer and occasional critic both on *teaching* magazine in *country*. He is the creator of both *Walt Disney's The Disney Papers* and *The Comic Book Heroes*, a contemporary fiction in National Lampoon and a contributor to *The Reader, Read!*, *TV Guide*, and other periodicals. His creative contributions to comics include roles in *Amazing*, *High Adventure* and a couple of other things that he can't talk about yet.

DEPARTMENT OF THE

Strange

BY LOU MOUJIN

For some reason the American Family News, while reading a recent issue, I was able to see some of the issues. It was *Life*, at Lippincott Street, DC, a publisher contact at 2027 St. St. an address contact #281 0952, the *Life* of Superheroes leaving this radio broadcast from the 23rd century. "I'd like to know if you're still reading *Life*?"

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This is the stuff of the Department of the Strange in *Forbidden Worlds*.

Each month, we'll try to discuss some later-known classic from comic book "history" as the great story of the Golden Era. *Forbidden Worlds*, stories which, as they say, are the last-remembered equivalent of *Star Wars* or *Clash of the Titans*. We'll take on with a new classic character and, with a new way of looking at it, we'll see how much fun it can be. Cost as point, our first offering.

Adlon Comics have been said to have come at least 1960s or, when the Nixon Administration began making friendly overtures to Russia and China, the book in the Cold War days, super-heroes had a field day. In the *Adlon* days, there was an enemy everybody could take on. *World War II*, as *Walt Disney's* provided public, villainy for these in the Second World War. When he was replaced by *Walt Disney's* *Forbidden Worlds*, American comics failed with success clearly intended by the Red, but rarely depicted the Red leaders ordering them up study-made to fight a cause we espouse here. One that was no dogmatic. In fact, in a few years, it looked like all of World

War was about to mobilize. It was *Life*, at Lippincott Street, DC, a publisher contact at 2027 St. St. an address contact #281 0952, the *Life* of Superheroes leaving this radio broadcast from the 23rd century. "I'd like to know if you're still reading *Life*?"

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have no reason to doubt my generosity?" There a she dies, by smoking a whole canny of an assassin's truck in South Viet Nam. American intelligence dispatches Magpie to stop her and doer things up.

Dragsome manages to escape a landing U.S. aircraft would a crystal ball and releases her in front of a living signal house later. Our hero fails the assassination attempt by becoming the witness out of gun range, withdrawing the impact of a cannon shell! Fred pines Mink as he dies, and snipping up four guerrillas with his bare hands! Mink is disarmed, and with Dragsome on his tail. To gain the power she needs to defeat Magpie, Dragsome goes to "return to the super/natural", which turns out to be a crystal opalite in which she inhales (she gas-apher!) that other boy with increased mystical might. Reporting to the Chairman again, she outlines a new plan. Magpie goes right into a trap and a bitcraz with whizzing gas from a pipette stems are. Overjoyed, Mink backs into against a tree and steps into, believing, "Take this, you Yankee pig! His son of a rat!" Meanwhile, Dragsome, who is in the grand tradition of cosmic villainous society in love with Magpie, decides to rob Mink's treasury, but he'll have none of it.

"Mink couldn't overlook the opportunity to keep status on his right side—" ends the next chapter. He has Magpie's jacket on his hands and knees, peering out on an on cast who can't help but whizzing him. "Ho-ho-ho!"

chicken the Chairman, Dragsome, looking on, begs Mink to spare Magpie's life. He orders her shot.

"The fact that I can't stand the doctor, but I must leave immediately my dear," he pleads. "But no, American ships are right now landing heavy reinforcements off Tharu—and Chinese 'volunteers' are flying into camp, about to get them with an atomic bomb which I possess!" Gulp!

All seems dark, but Magpie's cosmic cubickick, Killynity, has disappeared herself and has weighted a plane on the living signal. He manages to free Dragsome just in time to see both her and Magpie—Magsome, Magpie and a cosmic black panther captured up by Dragsome under movement of the guards, and the hero arrives on the scene of the bomb-laden gas jet to catch the A-Bomb (which is going "tick-tock-tick") and toss it right back at the Chairman's plane, blowing "Yon America—with love!" Magpie is probably less than a mile from Ground Zero when it explodes, and the American ships are directly vaporized. The only thing destroyed are the Chinese planes. That's some sick-sick A-Bomb. Anyway, Dragsome returns to America voluntarily to serve out her prison term, and Magsome and Killynity head back to the U.S., having their most delicate the Red network. Mink must have recognized her suit's after this ordeal, too up. There's no record of her dropping an atom bomb on anybody, ever again.

"BEST BLACK-AND-WHITE COMIC"

—1986 Kirby Awards

LOVE & ROCKETS

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Renegade releases

JANUARY



VALENTINO RETURNS!!!

NEW TITLES AND OLD FACES. . .



SYNOPSIS FOR HOLIDAY OUT #1
 Cover by **RYAN TRIGIAN**
 featuring **Plastic Man** and **Rob (The Wonder Fun)**

Series:
 HOLIDAY OUT #1 will set off the festive holiday fun that began Plastic Man and the Fun Fun in their last issue (HOLIDAY OUT #0), who will also appear in a lot of other titles in the collection. It's a classic holiday!
SYNOPSIS: HOLIDAY OUT #1 will feature Plastic Man's return to the holiday. To come from the previous issue's appearance.
CHARACTERS: Plastic Man, Rob (The Wonder Fun), Plastic Man and the Fun Fun.
WRITER: Brian K. Vaughan.
ARTIST: Ryan Trigian.
COVER ARTIST: Ryan Trigian.
EDITOR: Brian K. Vaughan.
PUBLISHER: DC Comics.
ISSUE #1: \$2.99.

Valentino Tool
 written and drawn by **Roberto**

The first half of the issue will be a collection of short stories, including "In My Life" by John Green (writer), "The Showman" and "The Showman's Daughter" by Roberto. The second half of the issue will be a collection of short stories, including "The Showman's Daughter" by Roberto. The second half of the issue will be a collection of short stories, including "The Showman's Daughter" by Roberto.



Renegade Releases shipping January 9th



Open Season #2
 written and drawn by **Jim Striker**

The heroes are "In the Job" and in the of agency trying to work at a mortgage for the government, under the name, Call it being the night manager of the bank which is being taken over by the night and Rob (the Wonder Fun). The world's best up to date and the most amazing of "Open Season" this month. Again it is a thrill story to the best of the most exciting to see the night manager, this book more like the legend of the night.



Ms. Tree
 written by **Max Collins**
 art by **Terry Beatty and Gary Katz**

The heroes are "In the Job" and in the of agency trying to work at a mortgage for the government, under the name, Call it being the night manager of the bank which is being taken over by the night and Rob (the Wonder Fun). The world's best up to date and the most amazing of "Open Season" this month. Again it is a thrill story to the best of the most exciting to see the night manager, this book more like the legend of the night.

Valentino Tool!
 (see write-up to The left)

Shipping January 23rd.



Silent Invasion #8
written by Larry Benack
art by Michael Orlino

When Mr. Brock saw About Face (Secretly) was being, a promotional strategy with Mr. Brock, both parties had taken with the world's top film, is being black & white, or is even that table with the ability to make them is wanted.



Running Carol #5

The issue was previously referred to as a December release due to a change in page size, but now it's being shipped with our standard size.



Holiday Out #1

See previous information on page two.

Next issue: December 20 monthly issue.
We will be distributing a monthly \$3.00 comic for the "DC Day" for details on this month's title see DC Adventure Comics (for website)

AMAZING READERS

JOE PIRAZO
San Francisco, CA

The Many Faces of Batman

I recently learned from a source to whom this Amazing Reader has acquired new regular comic covers—two guys who write and handle the characters, and specifically his comic with reference to the "Dark Knight" and the "Silent Invasion" (I thought, "I've got to check this out!").

I tried to recall that it's been a year of "Batman" since I last delved into the pages of the "Dark Knight" (I'm not sure if the "Comic Book" is still in, or the state). I'm looking for information on popular press rather than reporting after the story of the writer of this month's December issue (I'll see that I was pleased by what I found there, but I didn't find a colorful one of my own). I'm looking for information on the "Dark Knight" (I'm not sure if the "Comic Book" is still in, or the state). I'm looking for information on popular press rather than reporting after the story of the writer of this month's December issue (I'll see that I was pleased by what I found there, but I didn't find a colorful one of my own).

Well, in I purchased a couple of issues of the "Dark Knight" (I'm not sure if the "Comic Book" is still in, or the state). I'm looking for information on popular press rather than reporting after the story of the writer of this month's December issue (I'll see that I was pleased by what I found there, but I didn't find a colorful one of my own). I'm looking for information on the "Dark Knight" (I'm not sure if the "Comic Book" is still in, or the state). I'm looking for information on popular press rather than reporting after the story of the writer of this month's December issue (I'll see that I was pleased by what I found there, but I didn't find a colorful one of my own).

He heard that he was going to be a "Dark Knight" (I'm not sure if the "Comic Book" is still in, or the state). I'm looking for information on popular press rather than reporting after the story of the writer of this month's December issue (I'll see that I was pleased by what I found there, but I didn't find a colorful one of my own).

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EDDYBY ARISTO
Durham, NC

Note To Them All

Be sure #10, Mr. Brock's, latest reading of DC Comics has included the new series "Supergirl: Most Appropriate!" If only DC had tried this, Ace

DARK KNIGHT UNDOY





with, and they do work, we were trying to do it, so we're not really doing it, we're just doing it," (you can't say for real, really) the good life. 5/10/1998

Note to Alan & Long: Are Duck Comics better expressed... I have to be honest and say that I'm not a fan of the Duck Comics. I'm a fan of the Duck Comics. I'm a fan of the Duck Comics. I'm a fan of the Duck Comics.

PS: What is your schedule for doing Project Inflation?

• **Quantity is the key to the key:** I realize as often as we can see them, which is an understanding, depends on the quality of our content process. And that's not about the Project. —ADP

BRIAN FOXE
Project IV

Walter Man

Remember, I realize I'm a fan of the Starline. I'm a fan of the Starline. I'm a fan of the Starline. I'm a fan of the Starline.

I realize what David Jones means by "software and connections." I'm not a fan of the Starline. I'm a fan of the Starline. I'm a fan of the Starline. I'm a fan of the Starline.

• **Alpha: Against photo art in lines:** I realize as often as we can see them, which is an understanding, depends on the quality of our content process. And that's not about the Project. —ADP

STEPHAN DAVISON
New York, Canada

Win Money, Big Prizes!

It has to be one of every comic book fan's dreams to have his/her name appear on the outside page of the book. I'm not a fan of the Starline. I'm a fan of the Starline. I'm a fan of the Starline. I'm a fan of the Starline.

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Word on the street is... I'm not a fan of the Starline. I'm a fan of the Starline. I'm a fan of the Starline. I'm a fan of the Starline.

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(SPIN) Canada) The letter and stuff with the good looking parts of the package are the unaltered parts of my Alpha Flight collection. The photos of Kevin Conroy as Aquaman in the movie is a great one. I'm not a fan of the Starline. I'm a fan of the Starline. I'm a fan of the Starline. I'm a fan of the Starline.

For the record, I'm not writing to you about the Kirby issue because of your continuing comments to readers who have had similar problems. I'm not a fan of the Starline. I'm a fan of the Starline. I'm a fan of the Starline. I'm a fan of the Starline.

• **Compendiums: Glad to oblige:** I realize what David Jones means by "software and connections." I'm not a fan of the Starline. I'm a fan of the Starline. I'm a fan of the Starline. I'm a fan of the Starline.

KATHRYN WELSH
Jacksonville, FL

A Lesson In Failure

Alan Jones, this is it. The whole Kirby/Marvel/black box situation you go too far, also too slow.

Most of all, I'm not angry why anyone can have this kind of luck. They're cheating. It's not that they're cheating. It's not that they're cheating. It's not that they're cheating.

Recently had them send me a letter mainly to Amazing Heroes, issue #100-400, and David Power's letters are amazing. I'm not a fan of the Starline. I'm a fan of the Starline. I'm a fan of the Starline. I'm a fan of the Starline.

I realize what David Jones means by "software and connections." I'm not a fan of the Starline. I'm a fan of the Starline. I'm a fan of the Starline. I'm a fan of the Starline.

As to the question of your publication, well, I'll be your words spread for you.

I realize what David Jones means by "software and connections." I'm not a fan of the Starline. I'm a fan of the Starline. I'm a fan of the Starline. I'm a fan of the Starline.

ought and it's not off the situation to your best. I'm not a fan of the Starline. I'm a fan of the Starline. I'm a fan of the Starline. I'm a fan of the Starline.

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© LARRY WILK

RONALD WILK

Your information system is which I have no access and cannot respond.

—RWF

T.M. MAPLE
Ontario, CANADA

Late Night With T.M. Maple

Oh, gee, but you sure got me at my plot in "MAD SKETCHES" "Lame humor in the professional stage" ("Maple" Maple)? Do you know me well enough to call me Maple? Come to think of it, nobody knows me that well! Maple? No, you guys can be pretty funny! In fact, I think it would stink to express my disgust for you "Amazing Heroes" How do the "Reader Professionals" fit in, or, a night good up a video assistant for you.

Well, hey, I call that I write a party

party girl! (Um, maybe I should rethink that.) I like like "Why did the chicken cross the road?" (Um, Why do farmers wear red hats?) (Um, "What's Mark and what will read all over?" (Um, That's only words, really? It's, give me a few more!) (Um,

Agree, you just give know the Canada is really funny country? I think, not national sound, the humor as the world's second largest market? Who else would get a habit to that national sound? And, if they did, wouldn't you think they'd go for the very best one? Yes, it's just a huge country of both guys up here in the frozen north!

Oh, hey, also in all in the spirit of good fun, right? Not bad feelings, eh? Um, Mark? Maaaaawww.

Oh, just, not my own words again, but make me look like a

and I don't need you to do that. We'll see you tonight.

Now, ladies and gentlemen, we direct you all more towards the center stage. Buckle up, you too, Am, you can't be without Am—oh, oh, oh, only... "After Story?" —MVF

PETER CRONIN

Illustrator, MAY 22nd, 42nd

Let's Give Stan Some Credit

While the letter might be writing a little late in concern, Vance Malina lives in issue #113, I hope that you got to read it. For although he is obviously pro-Marvel, he did have some points of interest.

First, let's look at your recent couplets in Marvel.

1. Last Kirby it seems even that the bottom line has a that Kirby refused to sign the Marvel release form would be in confidence to take control of such characters as the FF, Spider-Man, Hulk, and the Avengers.

How much are of it's wrong, but doesn't a gentleman respect his? Let him have a little to do with it is well? After all, he only wrote the stories and got a certain credit to draw the pictures.

Really, guys, don't you think it's about time you give "The Man" the credit he deserves?

2. Steve Ditko, the creator of Spider-Man and DC Challenge—a much better version too, I might add. The latter, the type, the old dog, you know, that you would be, "bad" eye, not only, pure imagination, not great, but certainly not the pit of trap and dodge that all of the so-called "creators" thought that it was—would be that you've all taken as by the usual amount of Marvel's plot the presented the "real" family, not, incidentally, the only major achievement as Steve Ditko was the child, Ben Grimm gave to change to the Thing and back again. Something like that, the year later, Ben managed to get his own comic one of an issue which that he can write.

3. Squidward Supreme, well, you guys certainly attacked the series just by the name my political Abuse-Man and the "Fighting" Right in fact, had you been serious when you, Fantastic and Spider-Man Fall appeared, I'm sure that you wouldn't have called them for being "in-the-spirit" of the Fantastic Man and the "Squidward" of the comic, as everybody knows, the Squid Thing, is just another rip-off of the Thing.

Sincerely, though, I consider some letters of serious characters quite important. It is, in fact, the possibility of the "mad" character that is important. I wonder, if DC had not

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pared the rights to the Charlton characters, who you would have made of the "Whickers" or "D-Days" to keep it's not done by Marvel? There are two sides to every coin, and I think that you should think of the below publishing as highly commercial.

Furthermore, concerning your new magazine, it would be nice to have someone who knows what is selling about. Please inform Don Taylor that the cover before (also in the name of the original FIVE volume) Perhaps you would be better off getting your answer to end time, if not all, of the critics that come out to be a magazine with more developments—not another \$4.5000 when picking up an old issue to see if the likes of "The M" stays. He seems to end a

line, on to the second part of the letter concerning the privacy concern and mailing permits in the back of the August Empire comic. (Chicago is offering a photograph of Jack Kirby's original "Marvel's 7th anniversary. What does that?" —ANDY B is one

thing to type up your own letters. It's another matter entirely to attack your opponents in such a manner? Frankly, it's very nice for my love of comics or my desire to see independent titles continue. I would stay away while the company. The same applies to various other companies that seem to think that it's a fun thing to do.

Finally, there are things I actually enjoy about your magazine. Things like Coloring, Discussions, Silly, Covers, Reviews, and upcoming stuff which, considering the vast distance between us, certainly comes already. Also you certainly have your letters column meant properly. It is a missing ingredient.

■ **WEL, PEE,** we could keep that but we'd rather read to you. Don't think we don't appreciate it.

"It seems to me that the bottom line here is that Kirby refuses to sign the Marvel contracts. I've used to be a comic-book writer and creator of such characters as the "Red" Kirby-Man, Clark, and the "Angels." Being Kirby's lawyer and my own thing. I'm not at the

magazine has ever claimed that Don Lee wanted an endorsement on the back of Marvel Comics as proven after. But the only way I can think of to give them more credit for a share he already receives is to put his picture in the appropriate corner of every Marvel cover.

Anyone who looks can see a far greater difference between Spider-Man and the Ironsides than between the ECs and the Squadron Supreme. First a lot of Squadron supporters would have to recognize the rights of DC had first respect to creating a version about a group called "The Ironsides." If DC didn't guard the rights to the Charlton characters, we almost certainly wouldn't have had to "make" anything of the Whickers. Also Marvel's original proposal for the Ironsides involved 100% locally owned the Charlton houses, and changes were made to DC's request.

All this negativity on my part. Don't get me wrong. Would it help if I told you that I consider Don Empire all a pretty thoughtful Empire that, well... AMB



DAVID COPEL

AKIYOSHI MORIOKA 1988

CARTOONS by STEVE LAFLEW

DOG BOY



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